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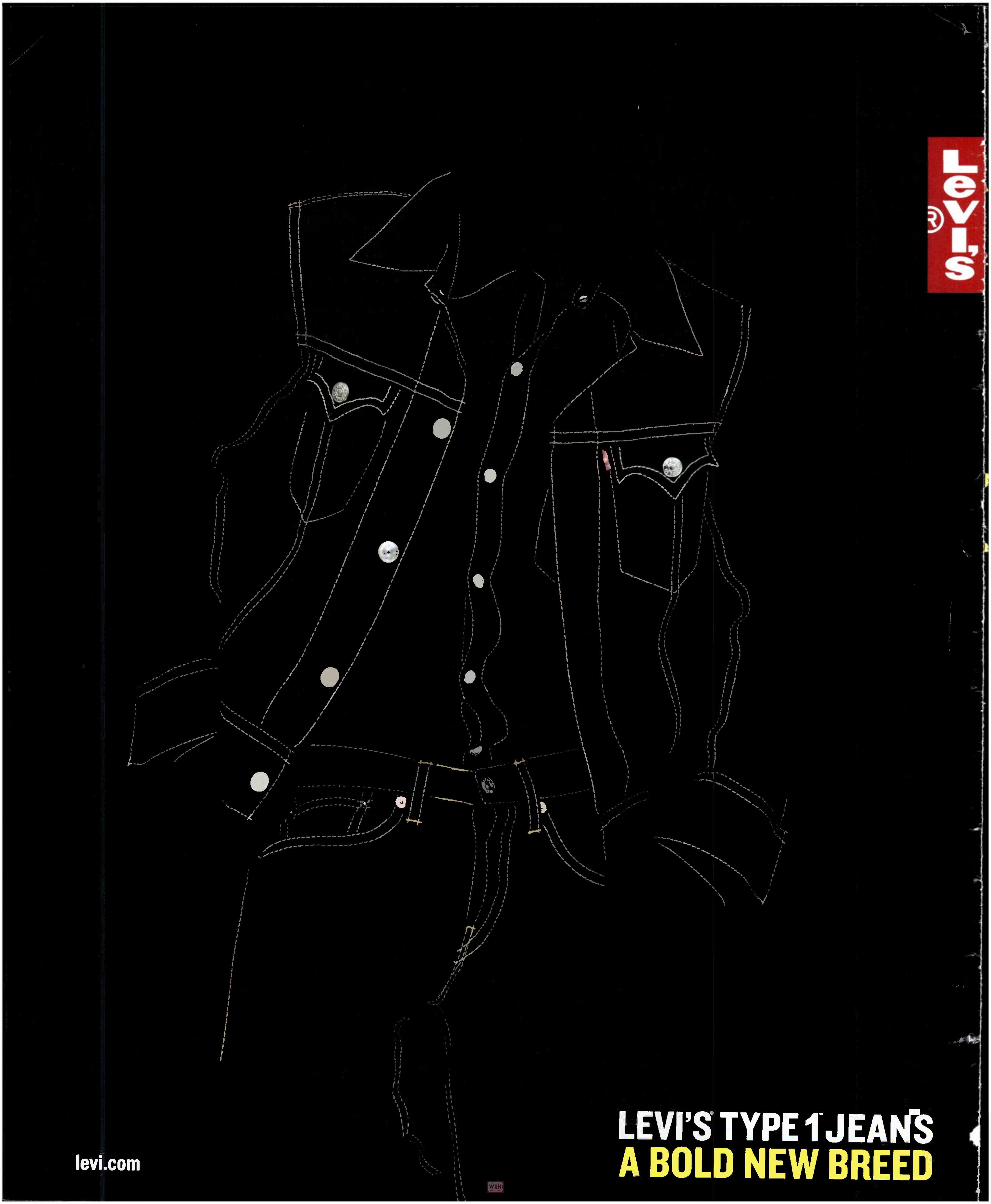
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EXCLUSIVE: RADIOHEAD TO PLAY 'INTIMATE' UK TOUR

BAND WILL TOUR SMALL VENUES IN UK TO PROMOTE SIXTH ALBUM RELEASE IN SUMMER

Thom Yorke: getting up close and personal on Radiohead's UK tour

Radiohead have finally completed their sixth album and will undertake a tour in May in the smallest British venues they have visited in almost six years, *NME* can exclusively reveal.

The band's new album, recorded in Oxford and LA over the last year, will be released on June 9, preceded by a brand new single in mid-May.

In the coming weeks the band will start rehearsals for a tour which, in addition to previously announced massive European festivals, will see Radiohead play 'club' dates in the UK.

The gigs will be a chance for people to hear their new material on home soil in an intimate venue, and are thought to be a thank-you for British fans' patience.

Radiohead haven't been on a UK stage since their celebrated homecoming show in Oxford's South Park in July 2001.

A spokesperson for the band told *NME*: "They will be playing a very special series of dates in the UK. The shows will be in what, for them, are very small venues."

> "The shows will be in what, for them, are very small venues"
> **Radiohead spokesperson**

NME understands the tour details are now being finalised, with an announcement expected in mid-March on *www.radiohead.com*.

A show at the Belfast Waterfront Hall is "90 per cent confirmed", according to insiders, and approximately "half a dozen" other UK dates will be added in places that are "not really clubs, but small venues" of an average 2,500 capacity – the smallest since the 'OK Computer' tour of September 1997.

A handful of band associates have now heard the record in preparation for its June release. Sources have told *NME* that a final title is still currently undecided. Long-rumoured titles '2+2=5' and 'Are You Listening' are "not necessarily correct", according to *NME*'s sources.

Radiohead have also announced a handful of European festival shows in June and July. Starting in Sweden at the Hultsfred Festival (June 13), they will then head to Germany for the Southside and Hurricane festivals (June 20, 22). From there, the band will join **Björk** and **Underworld** at Rock Werchter in Belgium (June 26), currently their last show before their hugely anticipated return to Glastonbury (June 28).

As *NME* went to press, their only other confirmed festival date was in France, at Les Eurockeennes in Belfort (July 4).

WRH

3-D questioned over internet porn

MASSIVE ATTACK STAR PROTESTS INNOCENCE AS POLICE SWOOP AFTER 'TIP-OFF'

Massive Attack mainman **3-D**, real name **Robert Del Naja**, was arrested by Avon & Somerset police last week (February 25) in connection with allegations of drug possession and internet pornography offences.

The Sun newspaper reported that officers working on Operation Ore, a nationwide crackdown on child pornography, had swooped on Del Naja after a tip off.

However, when *NME* enquired, Avon & Somerset police would not confirm that Del Naja was being questioned over child pornography, saying they were looking into "internet pornography". However, they confirmed that arresting officers were working for Operation Ricochet a regional arm of Operation Ore.

Police also refused to detail the exact quantity of drugs, thought to be ecstasy, that were allegedly found in his home.

Del Naja was questioned for six hours and released on bail, whereupon he was quick to protest his innocence.

He said: "I abhor child pornography and child abuse in all its forms. I've never looked at child porn in my life. I'm fully co-operating with the police.

"I have complete faith in the justice system."

Del Naja's arrest has raised anxiety in the music industry, with some questioning whether he was set up. He is one of the UK's leading campaigners against war on Iraq. Conspiracy theorists are wondering if his arrest was an attempt to blacken his reputation.

In previous high-profile internet child pornography arrests, such as that of **Who** guitarist **Pete Townshend** in January, a paper trail left by credit card details led police to their target. Del Naja's arrest was said to come from a "tip-off", which is uncommon in this sort of arrest – though police have refused to provide more details on this.

Ironically, Massive Attack's recent chart-topping album '100th Window' deals with invasion of privacy through the internet.

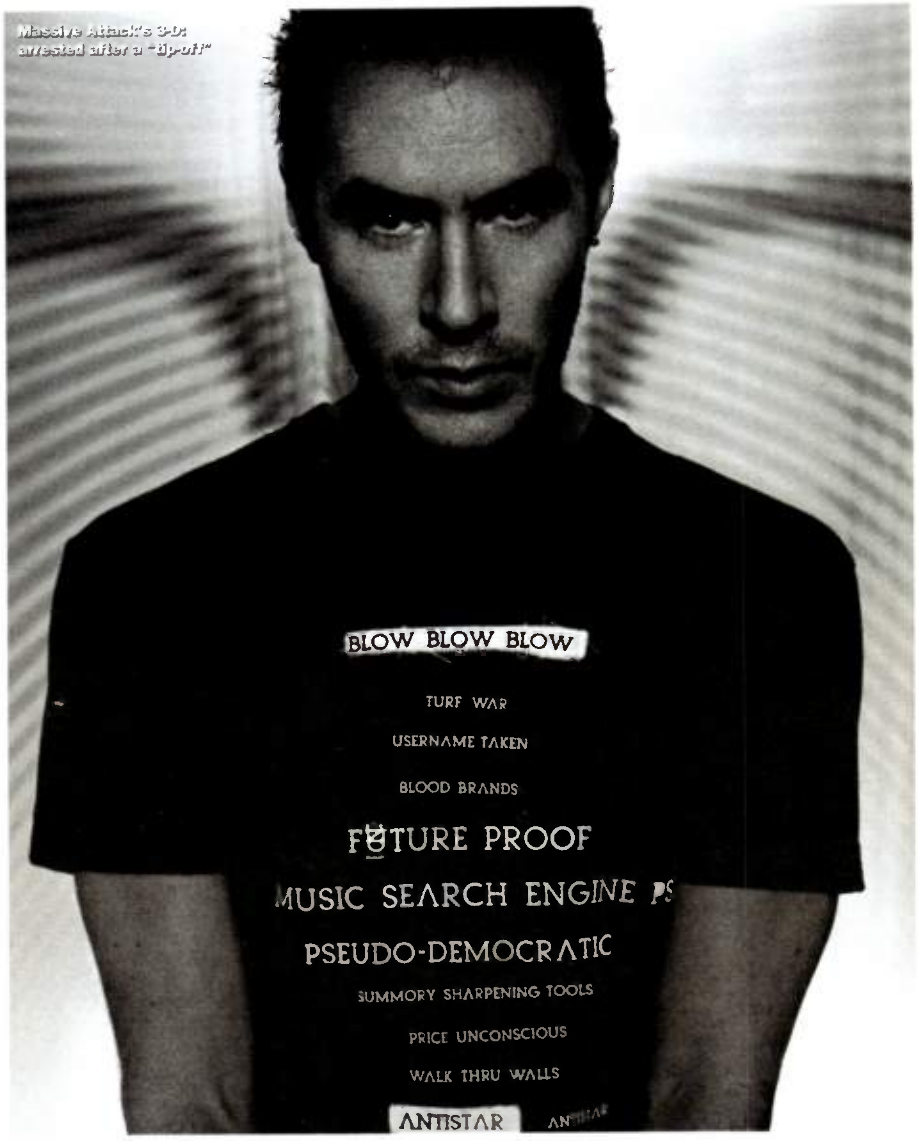
"I've never looked at child porn in my life" **Robert '3-D' Del Naja**

● There is a song on the new Massive Attack album, '100th Window', that deals with child abuse and child murder.

'A Prayer For England', co-written and performed by **Sinéad O'Connor**, was written under the shadow of the abduction and murders of Holly Wells and Jessica Chapman in Soham last summer.

Lyrics include: *"In the name of and by the power of the holy spirit/May we invoke your intercession for the children of England/Some of whom I have seen murder so obscene/Some of whom have been taken/Let not another child be slain/Let not another search be made in vain"*.

O'Connor has not commented on the arrest of Del Naja.


Massive Attack's 3-D: arrested after a "tip-off"

Porn to be wild: Eminem and Gina Lynn

Eminem jilts porn star

Here's **Eminem** with his "jilted lover" – hardcore porno performer Gina Lynn, one of the stars of his new video 'Superman'.

Lynn has starred in over 40 movies, and appeared as an extra in *The Sopranos* and *Analyze That*.

In the 'Superman' vid, she plays Slim Shady's other half. "I'm sort of his jilted lover – we have some good times and some bad times," she told *NME*. "He sees me coming out of a nightclub hanging all over another guy. He catches me in the act. There's another scene where he kicks me out of the hotel room, throws my clothes at me, rips my necklace off... So I don't think I get a happy ending."

In real life, however, Eminem was the perfect gent, Lynn added: "I thought that he'd be a jerk. I thought he'd be very cocky and acting like I should be all over him, but he was the total opposite. I kept giving him 'Fuck me' eyes, they were telling me to seduce him and stuff, and he kept telling me, 'Stop giving me those eyes!' He's a little shy."

The 'Superman' clip will feature on the DVD release of *8 Mile*, which is due later this year.

PHOTOGRAPHY: WWW.GINALYNN.COM/PA

Fatboy goes to the races

Fatboy Slim is likely to play his first major outdoor show in almost a year, at a May Bank Holiday event at Brighton Racecourse, *NME* can exclusively reveal.

The star attracted 250,000 people to Brighton beach last July for the Big Beach Boutique. He has decided not to repeat the record-breaking event and instead will take part in the May 5 event with a number of other names who have yet to be confirmed. The racecourse show will only cater for a fraction of the number of those who headed to the Big Beach Boutique last year.

Fatboy: equine of the times

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

–	1	**BEAUTIFUL** CHRISTINA AGUILERA (RCA)
–	2	**THE BOYS OF SUMMER** DJ SAMMY (DATA/MOS)
1	3	**ALL THE THINGS SHE SAID** TATU (INTERSCOPE)
–	4	**MOVE YOUR FEET** JUNIOR SENIOR (MERCURY)
–	5	**KEEP ME A SECRET** AINSLIE HENDERSON (MERCURY)
2	6	**CRY ME A RIVER** JUSTIN TIMBERLAKE (JIVE)
–	7	**HERE IT COMES AGAIN** MELANIE C (VIRGIN)
3	8	**I CAN'T BREAK DOWN** SINEAD QUINN (MERCURY)
4	9	**STOLE** KELLY ROWLAND (COLUMBIA)
6	10	**LOSE YOURSELF** EMINEM (INTERSCOPE)
7	11	**YEAR 3000** BUSTED (UNIVERSAL)
8	12	**LIFESTYLES OF THE RICH AND FAMOUS** GOOD CHARLOTTE (EPIC)
–	13	**HEAVEN IS A PLACE ON EARTH** SODA CLUB FT HANNAH ALETHEA (CONCEPT)
14	14	**IF YOU'RE NOT THE ONE** DANIEL BEDINGFIELD (POLYDOR)
–	15	**SPECIAL CASES** MASSIVE ATTACK (VIRGIN)
–	16	**EPLE** ROYKSOPP (WALL OF SOUND)
9	17	**I'LL BE YOUR ANGEL** KIRA (NULIFE)
13	18	**DON'T WORRY** APPLETON (POLYDOR)
12	19	**03 BONNIE & CLYDE** JAY-Z FT BEYONCE KNOWLES (ROCAFELLA)
5	20	**PAIN KILLER** TURIN BRAKES (SOURCE)
15	21	**HEY MA** CAM'RON FT JUELZ SANTANA (ROCAFELLA)
19	22	**SOUND OF THE UNDERGROUND** GIRLS ALOUD (POLYDOR)
22	23	**AUTOMATIC** SARAH WHATMORE (RCA)
16	24	**GIMME THE LIGHT** SEAN PAUL (VP/ATLANTIC)
11	25	**OK** BIG BROVAZ (EPIC)
20	26	**STOP LIVING THE LIE** DAVID SNEDDON (MERCURY)
17	27	**SONGBIRD** OASIS (BIG BROTHER)
–	28	**HONESTLY** ZWAN (REPRISE)
–	29	**HIT THE FREEWAY** TONI BRAXTON (ARISTA)
23	30	**BIG YELLOW TAXI** COUNTING CROWS FT V CARLTON (GEFFEN)
10	31	**FAMILIAR FEELING** MOLOKO (ECHO)
24	32	**THE OPERA SONG (BRAVE NEW WORLD)** JURGEN VRIES FT CMC (DIRECTION)
–	33	**LOVE ON THE RUN** CHICANE FT PETER CUNNAH (WEA)
27	34	**PARADISE** LL COOL J FT AMERIE (DEF JAM)
49	35	**WHAT MY HEART WANTS TO SAY** GARETH GATES (S)
30	36	**MUNDIAN TO BACH KE** PANJABI MC (INSTANT KARMA)
–	37	**FOREVER YOUNG** INTERACTIVE (ALL AROUND THE WORLD)
21	38	**REMINISCE/WHERE THE STORY ENDS** BLAZIN' SQUAD (EAST WEST)
36	39	**YOU'RE A SUPERSTAR** LOVE INC (NULIFE)
31	40	**CAN'T STOP** RED HOT CHILI PEPPERS (WARNER BROS)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

10	1	**COME AWAY WITH ME** NORAH JONES (PARLOPHONE)
3	2	**GREATEST HITS** TOM JONES (UMTV)
1	3	**JUSTIFIED** JUSTIN TIMBERLAKE (JIVE)
6	4	**A RUSH OF BLOOD TO THE HEAD** COLDPLAY (PARLOPHONE)
5	5	**BY THE WAY** RED HOT CHILI PEPPERS (WARNER BROS)
7	6	**STRIPPED** CHRISTINA AGUILERA (RCA)
2	7	**GET RICH OR DIE TRYIN'** 50 CENT (INTERSCOPE)
4	8	**LET GO** AVRIL LAVIGNE (ARISTA)
–	9	**EVERYTHING'S EVENTUAL** APPLETON (POLYDOR)
8	10	**SIMPLY DEEP** KELLY ROWLAND (COLUMBIA)
16	11	**ANGELS WITH DIRTY FACES** SUGABABES (ISLAND)
11	12	**BUSTED** BUSTED (UNIVERSAL)
13	13	**THE EMINEM SHOW** EMINEM (INTERSCOPE)
–	14	**VERY BEST OF – EARLY DAYS & LATTER DAYS** LED ZEPPELIN (ATLANTIC)
14	15	**MISSUNDAZTOOD** PINK (ARISTA)
9	16	**100TH WINDOW** MASSIVE ATTACK (VIRGIN)
12	17	**I CARE 4 U** AALIYAH (INDEP/BLACKG/UNIQUE)
17	18	**A LITTLE DEEPER** MS DYNAMITE (POLYDOR)
24	19	**A NEW DAY AT MIDNIGHT** DAVID GRAY (EAST WEST)
15	20	**BIOGRAPHY – THE GREATEST HITS** LISA STANSFIELD (ARISTA)
18	21	**GOTTA GET THRU THIS** DANIEL BEDINGFIELD (POLYDOR)
33	22	**THIS IS ME THEN** JENNIFER LOPEZ (EPIC)
20	23	**MELODY AM** ROYKSOPP (WALL OF SOUND)
–	24	**GREATEST HITS – HISTORY VOL 1** MICHAEL JACKSON (EPIC)
25	25	**ONE BY ONE** FOO FIGHTERS (RCA)
23	26	**THE YOUNG AND THE HOPELESS** GOOD CHARLOTTE (EPIC)
19	27	**GOLD** ELLA FITZGERALD (VERVE)
29	28	**ONE LOVE** BLUE (INNOCENT)
26	29	**ESCAPOLOGY** ROBBIE WILLIAMS (EMI)
46	30	**PARACHUTES** COLDPLAY (PARLOPHONE)
–	31	**MORE THAN YOU THINK YOU ARE** MATCHBOX TWENTY (ATLANTIC)
21	32	**NU-FLOW** BIG BROVAZ (EPIC)
30	33	**HEATHEN CHEMISTRY** OASIS (BIG BROTHER)
22	34	**200 KM/H IN THE WRONG LANE** TATU (INTERSCOPE)
27	35	**THEIR GREATEST HITS – THE RECORD** BEE GEES (POLYDOR)
28	36	**ORIGINAL PIRATE MATERIAL** THE STREETS (679/LOCKED ON)
32	37	**THINKING IT OVER** LIBERTY X (V2)
43	38	**SONGS IN A MINOR** ALICIA KEYS (J)
31	39	**COMFORT IN SOUND** FEEDER (ECHO)
35	40	**SLICKER THAN YOUR AVERAGE** CRAIG DAVID (WILDSTAR)

WRH

Revealed: 50 Cent's killer song

NEW RAP SUPERSTAR NEARLY LOST HIS LIFE AFTER RECORDING CONTROVERSIAL TRACK

Rapper **50 Cent** may be fast becoming a household name following the staggering success of his 'Get Rich Or Die Tryin'' album, but one song almost cost him his life before fame broke.

In early-2000, while on a short-lived contract with Columbia, the rapper released 'How To Rob', a bold, brash track that saw him explain how he would rob just about every big name rapper in order to get ahead. **P Diddy** (above right) **Lil' Kim**, **Ol' Dirty Bastard**, **Kurupt**, **Jay-Z**, **Keith Sweat**, **Bobby Brown**, **Will Smith** and **Mariah Carey** (below right) were all in his sights.

Of P Diddy, formerly known as Puff Daddy, he rapped: *"These industry niggaz startin' to look like something to eat/I'll snatch Kim and tell Puff 'You wanna see her again?'/Get your ass down to the nearest ATM"*.

Warbler Mariah came in for a real battering. *"I'll man handle Mariah like 'Bitch get on the ground'/You ain't with Tommy no more who gonna protect you now?"* he rapped. *"The bottom line is I'm a crook with a deal/If my record don't sell I'm a rob and steal"*.

While the song may have been tongue in cheek, 50 Cent concedes on the track that he's *"bent"* and not thinking straight.

His final lyrics issue a chilling warning for everybody in the industry to watch their backs: *"Cause we gonna get you whether you like it or not"*.

Ironically, 50 Cent discovered just after the song's release that the stars he rapped about didn't need to watch their backs quite as closely as he did.

On May 24 2000, just before the release of what would have been his debut album 'Power Of The Dollar', 50 Cent was shot nine times as he sat in his car in Jamaica, part of the New York borough of Queens.

Columbia got twitchy over their dangerous new charge, and promptly pulled the album. It would be another two years before **Eminem** recognised 50 Cent's potential.

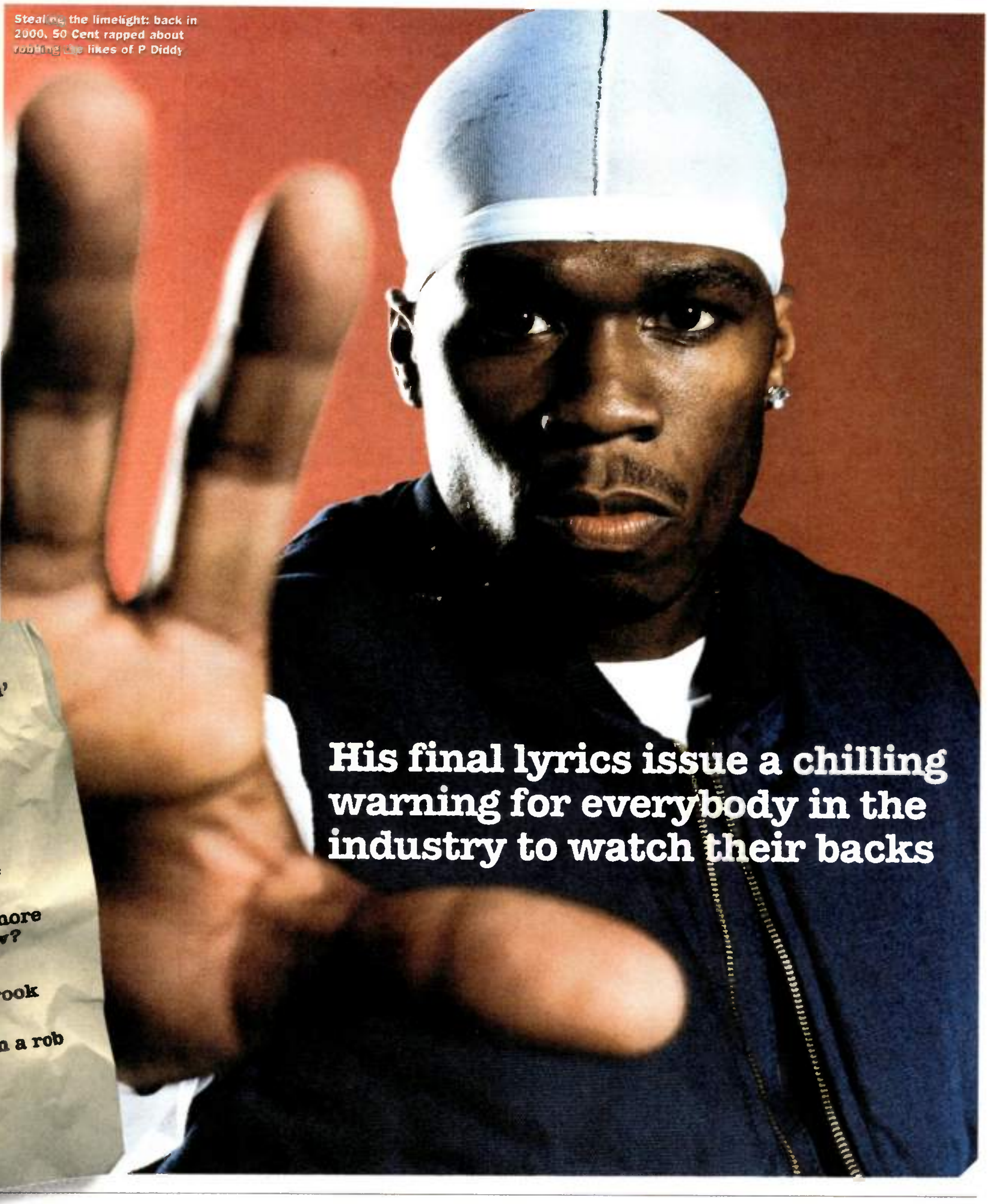
The aftershocks of the track are still being felt: 50 Cent now performs in a bulletproof vest and regularly moves around the US in order to stay one step ahead of those not so enamoured of his confrontational style.

See page 51 for a full review of 50 Cent's New York gig.

These industry niggaz startin' to look like something to eat
I'll snatch Kim and tell Puff 'You wanna see her again?'
Get your ass down to the nearest ATM.

I'll man handle Mariah like 'Bitch get on the ground'
You ain't with Tommy no more who gonna protect you now?

The bottom line is I'm a crook with a deal
If my record don't sell I'm a rob and steal



Stealing the limelight: back in 2000, 50 Cent rapped about robbing the likes of P Diddy

His final lyrics issue a chilling warning for everybody in the industry to watch their backs

Two new hip-hop shootings in New York

It has been a turbulent few weeks in rap as heavyweights **Busta Rhymes and Chris Gotti** narrowly escaped major injury after two separate shooting incidents.

On Friday February 21, Busta's SUV was riddled with bullets as it sat parked outside the offices of his management company, Violator, in the Chelsea area of Manhattan.

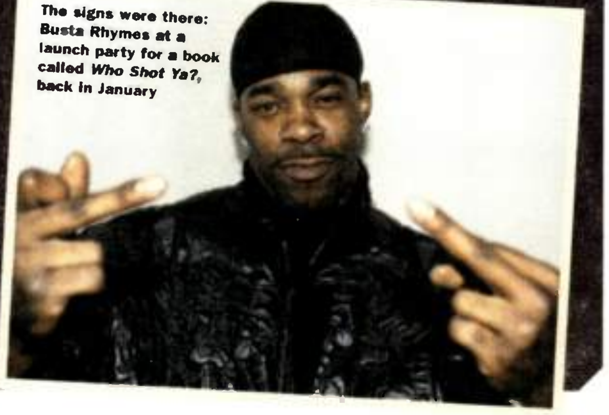
According to reports in New York, Busta and a company executive went into the Violator offices at about 10pm. They came out 18 minutes later and the vehicle had been shot on the passenger side, but no-one was in the car. The NYPD was called and were told to treat the shooting like it was a homicide, although it has been suggested that the company executive, rather than Busta, was the gunman's target

Meanwhile, as *NME* went to press, police were investigating the 'mysterious' shooting of rap producer **Chris Gotti**, brother of Murder Inc mainman **Irv Gotti**, outside the offices of Def Jam records in Manhattan's Worldwide Plaza building on Monday (February 24).

Gotti told police that the bullet was fired from "50 feet away" and he did not know who shot him. However, detectives were sceptical of his version of events. Police sources said they were looking into whether Gotti shot himself accidentally.

With no weapon found, a police official told the *New York Daily News*: "That shooting was up close and personal. If he didn't shoot himself, he had to know who did."

Busta's SUV was riddled with bullets as it sat outside the offices of his management company



The signs were there: Busta Rhymes at a launch party for a book called *Who Shot Ya?*, back in January

PHOTOGRAPHY: RETNA/LFI

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ANARCHY IN THE UK AS KNOXVILLE AND CO HIT LONDON... IN THEIR SMALLS

Drunken girls rolling around with blow-up dolls, waitresses decked out as nurses, and **Spike Jonze** getting beer poured over his head... *NME* captured the madness as the *Jackass* roadshow rolled into London last week (February 25).

Johnny Knoxville and **Jeff Tremaine** jetted into the capital to join **Steve-O** for the premiere of *Jackass The Movie*.

And, while they caused a stir by turning up in their underpants, it was tame in comparison to the stars' aftershow bash at Home nightclub.

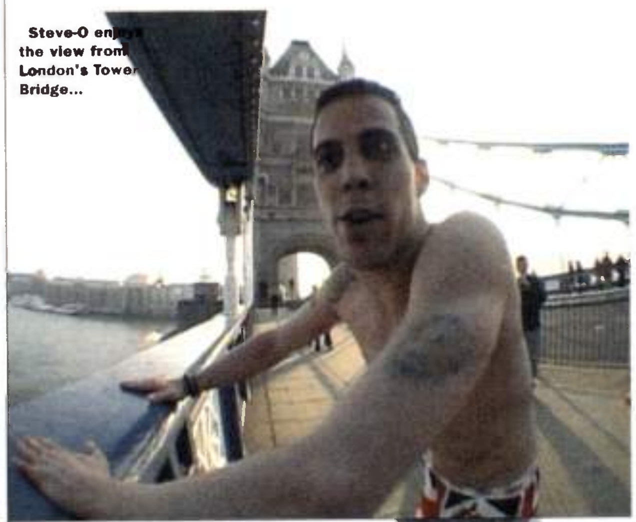
Knocking back the vodkas as **Audio Bullys** and **Bez** DJed, the trio watched in amusement as groupies romped on a bouncy castle with a male sex doll equipped with a 14-inch penis, while others tried to shock themselves in a fairground electric chair.

To top all this, Steve-O took a dip in the Thames by jumping off Tower Bridge in his underpants.

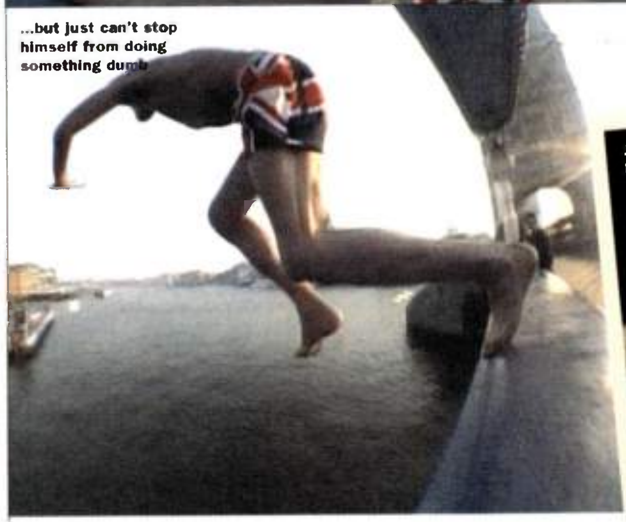
His logic? "You can't come to London without jumping off buildings."

PHOTOGRAPHY: CHRIS ELWELL SUTTON/JIMMY JAMES MEDINA

Steve-O took a dip in the Thames by jumping off Tower Bridge in his underpants



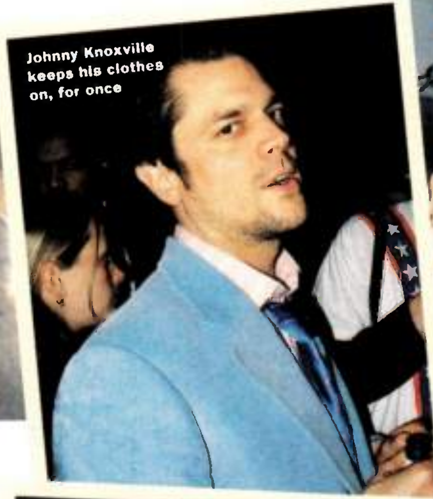
Steve-O enjoys the view from London's Tower Bridge...



...but just can't stop himself from doing something dumb

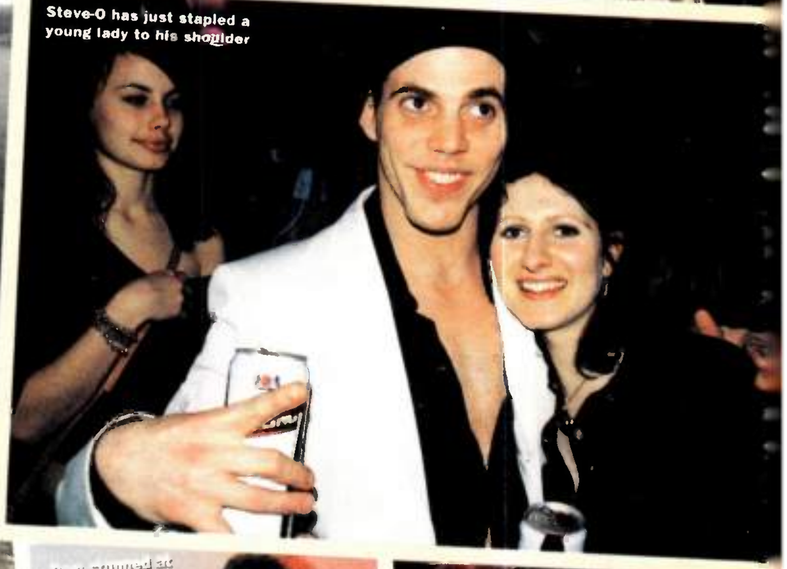
"This is more stupid than the time I set my hair on fire at the *NME* Awards!"

You'll catch your death, young man



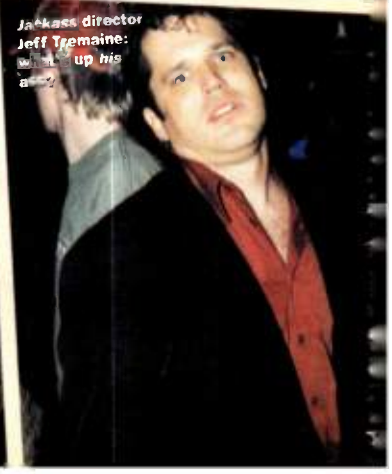
Johnny Knoxville keeps his clothes on, for once

Spike Jonze: lucky it's only beer poured over his head

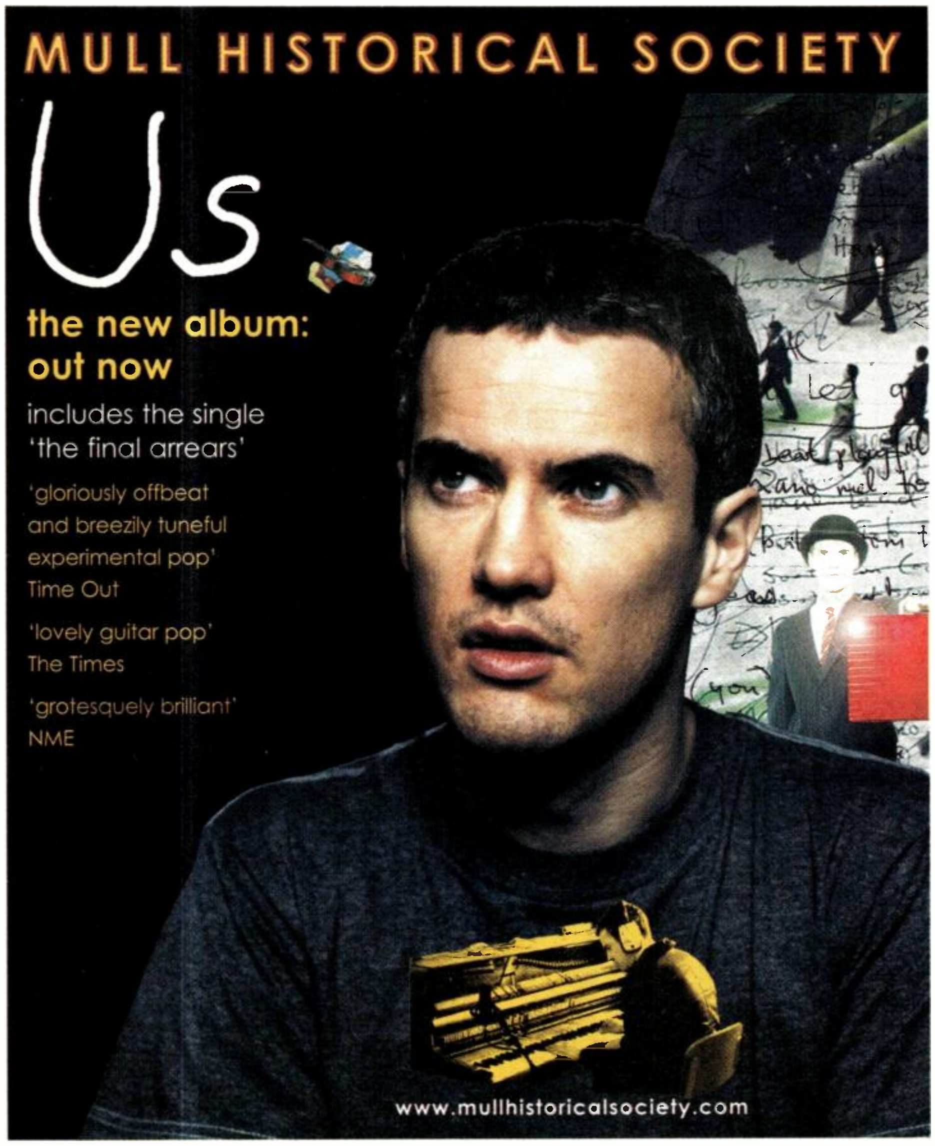


Steve-O has just stapled a young lady to his shoulder

Bez: stunned at not being the most foolish man in the room



Jackass director Jeff Tremaine: what's up his ass?



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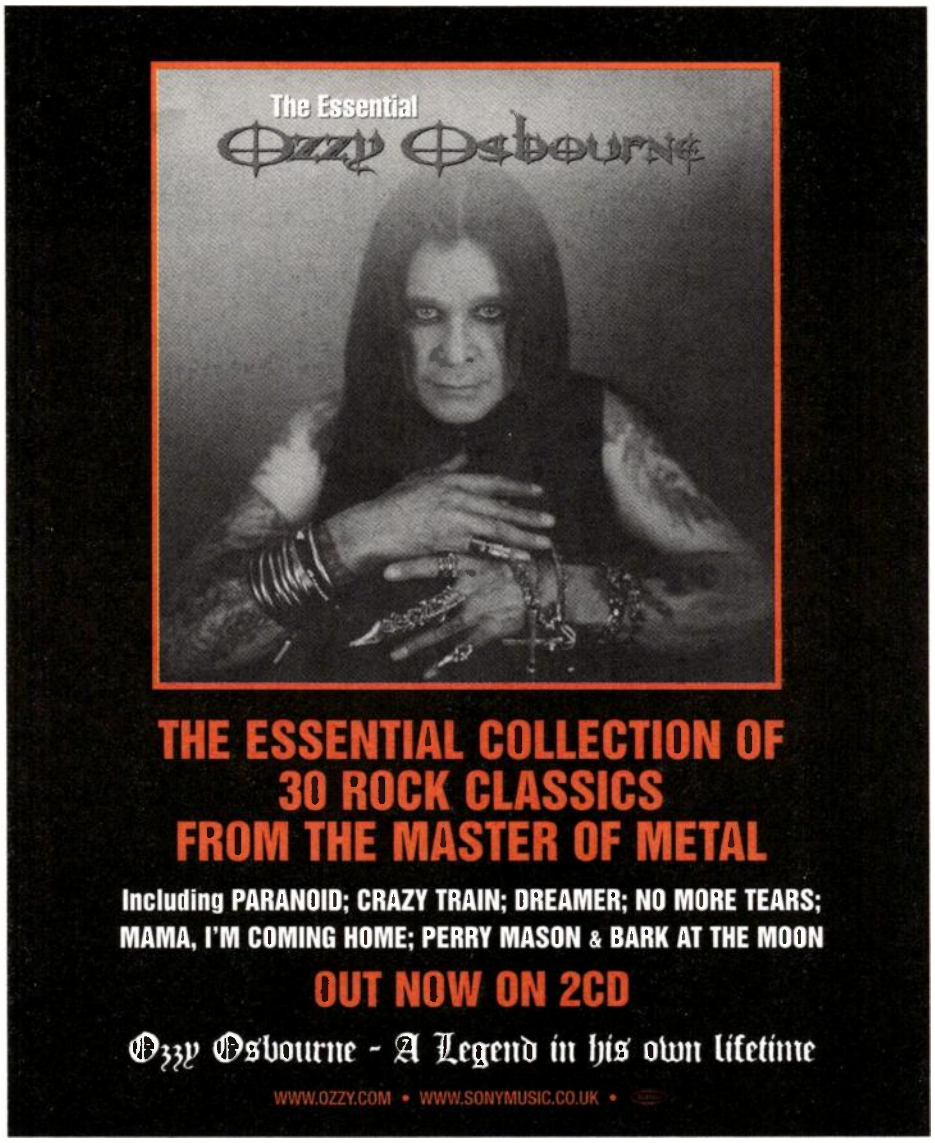

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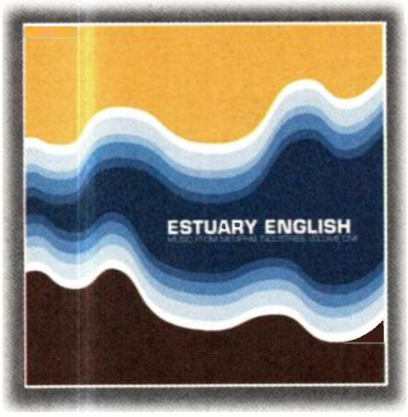

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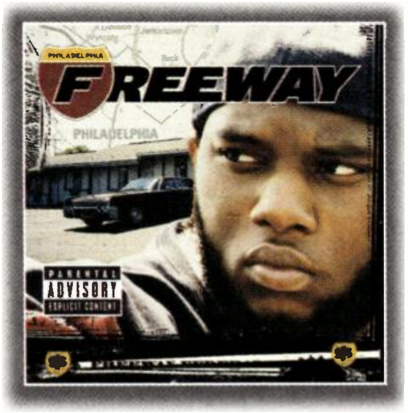

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Who is this 'evil' pop genius?

AND WHY ARE CHRISTINA, COURTNEY, PINK AND NOW ROBBIE QUEUEING UP TO WORK WITH HER?

"The epidemic is getting out of control," declared **Junior Senior** last week. "She must DIE!"

Who's she? She's only the most successful songwriter in the world right now. **Christina Aguilera**'s latest hit 'Beautiful' was written by her, **Courtney Love** is working with her on a new album, she wrote a lot of **Pink**'s 'M!ssundaztood' album including 'Get The Party Started' – and now *NME* has learned that **Robbie Williams** is keen to work with her on his new record.

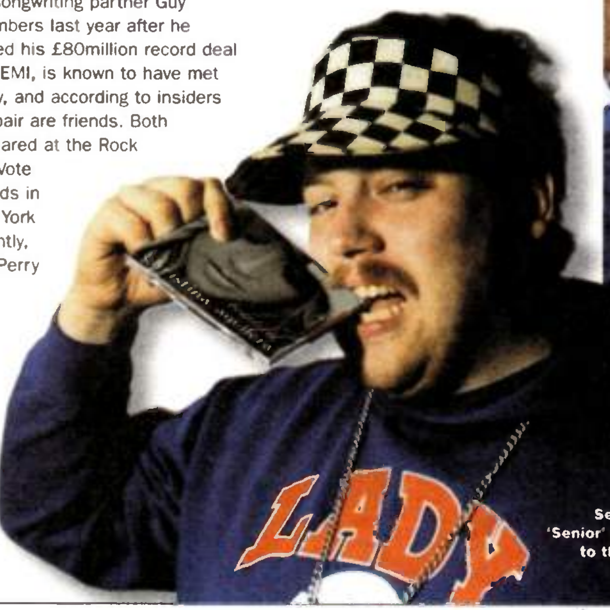
So who is this modern pop genius? None other than **Linda Perry**, singer and guitarist in a band called **4 Non Blondes** who enjoyed success in the early-'90s, mainly with the worldwide hit 'What's Up?', which got to Number Two in the UK in 1993. After just one 4NB album Perry went solo and now spends her time lucratively working with a selection of high-profile artists.

Pink sought the songwriter out and practically stalked her until Perry agreed to collaborate with her, such is the demand for her skills.

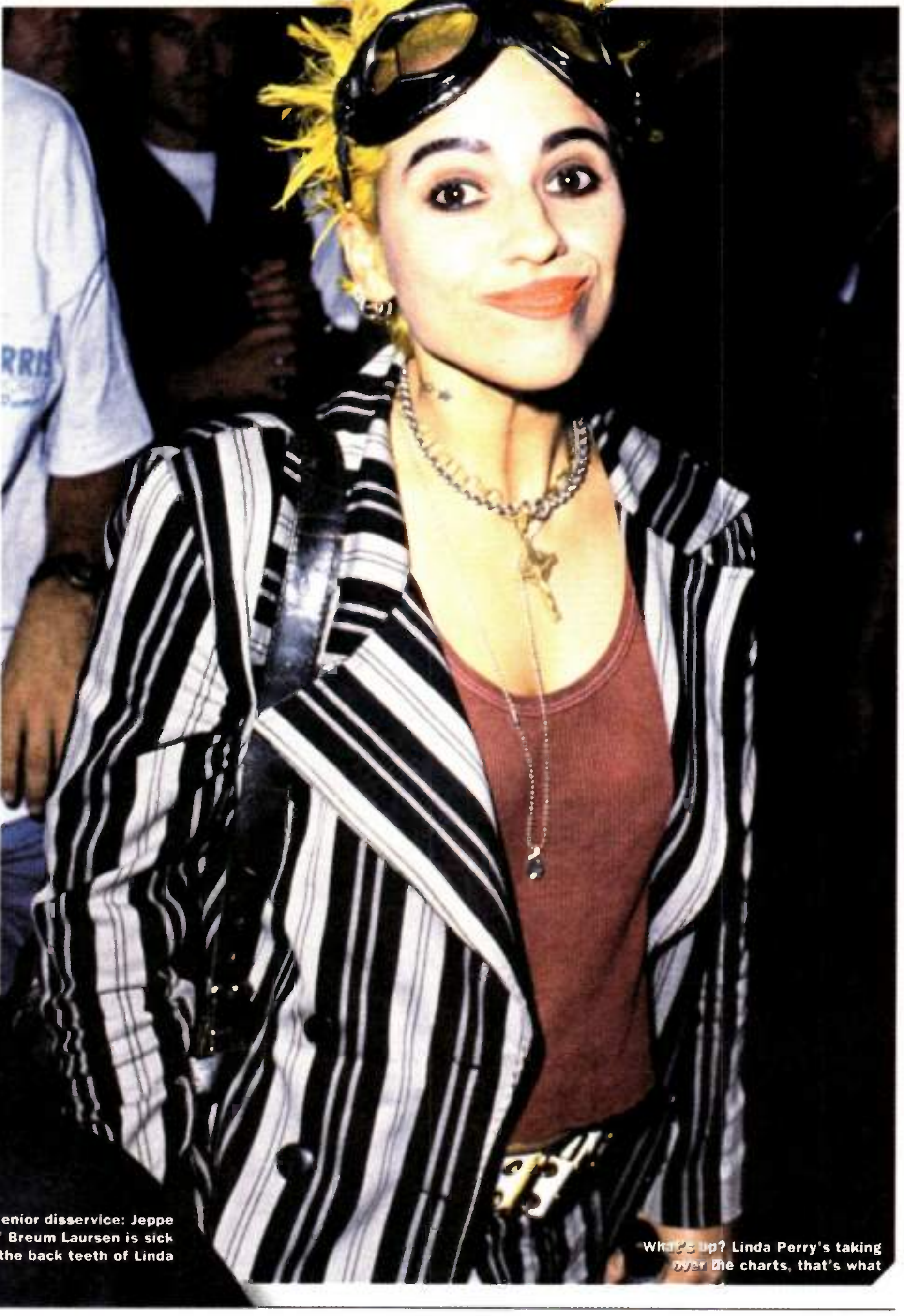
At present, Courtney Love is writing songs with Perry and *NME* understands Robbie Williams has approached her to pen material for him. Williams, who split with his songwriting partner Guy Chambers last year after he signed his £80million record deal with EMI, is known to have met Perry, and according to insiders the pair are friends. Both appeared at the Rock The Vote Awards in New York recently, and Perry could prove a useful lever into the American market for Williams.

Junior Senior, however, see it all another way entirely. At the time of going to press their single 'Move Your Feet' looked likely to be beaten in this week's charts by Christina and Linda's 'Beautiful' and they slated the songwriter to *NME* saying: "The Linda Perry epidemic is getting out of control! DIE LINDA PERRY DIE!"

"The Linda Perry epidemic is getting out of control! DIE LINDA PERRY DIE!" Junior Senior



Senior disservice: Jeppe 'Senior' Breum Laursen is sick to the back teeth of Linda



What's up? Linda Perry's taking over the charts, that's what

The Coopers are back!

TCTC: back with a spring in their step for UK tour

The Cooper Temple Clause have announced their first tour dates for 2003.

The group have been holed up in a recording studio, working on their second album. Earlier this year, they were forced to postpone their *NME* Awards Show after bassist **Didz** was hospitalised and became too ill to perform.

Their spring tour includes a rearranged *NME* Awards Show at the London WC2 Astoria (April 29), and also calls at: Dublin Whelans (April 25), Belfast Limelight (26), Wrexham Central Station (28), Northampton Roadmenders (May 1), Cardiff MS1 (5), Brighton Concorde 2 (6), Cambridge Junction (7), Newcastle Northumbria University (8), Liverpool Academy (10), Leeds Metropolitan University (11), Aberdeen Forum (12), Glasgow QMU (13), Manchester University (15), Sheffield Leadmill (16), Wolverhampton Wulfrun Hall (17), Nottingham Rock City (18), Portsmouth Wedgewood Rooms (21), Norwich Waterfront (22) and Reading University (23).

For tickets call the *NME* Ticketline on 0870 1 663 663. A new single, currently untitled, is scheduled for mid-May.

PHOTOGRAPHY: WIRE/JOE PLIMMER/ANDY WILLSHER/PA

Belle & Sebastian announce charity show

Belle & Sebastian are to headline a benefit show in Glasgow for the charity Concern's appeal to highlight the food crisis in Africa.

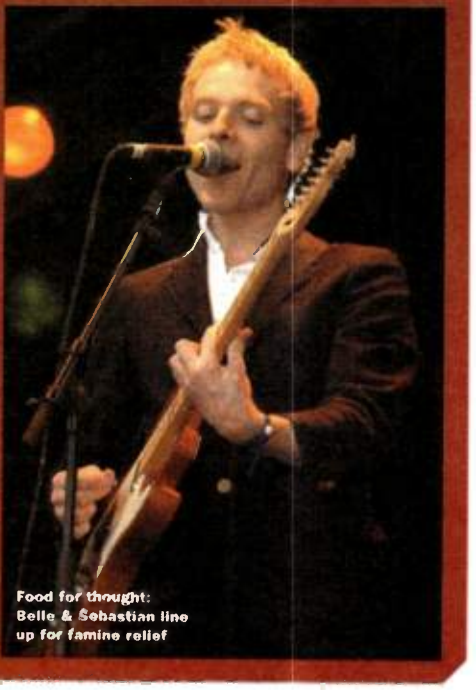
The one-off show at the city's Royal Concert Hall on May 17 will also feature **The Delgados** and will be hosted by Scots comedian **Karen Dunbar**, of TV show *Chewin' The Fat*, with other special guests to be announced.

Belle & Sebastian frontman **Stuart Murdoch** commented: "We're really pleased to be able to help out with this initiative. I'm confident that any money we raise will be used 100 per cent for the good. It may be not a great time with everyone crapping themselves over Iraq. In the case of Ethiopia, though, it's a relatively simple matter.

"There's a lot people who are going to die of starvation unless they get help. We are in the privileged position of being able to do something about it, however small, so I'm really glad *The Sunday Herald* asked us to help out."

Tickets for the Concern Concert For Africa, sponsored by *The Sunday Herald*, are priced £25 and £18.50.

Belle & Sebastian go into the studio this week to begin work on their new album.



Food for thought: Belle & Sebastian line up for famine relief

WRH

"WHO LIKES MORNINGS?

No, right, us neither. Nevertheless you can join Phill(l)s Jupitus and Wilding and their willowy fifty foot lady 'helper' Lilly, on a boat strewn roller coaster ride for the emotions which we have dressed up as a wireless breakfast show.

Between the shouting chortling blatant man love and consumption of bagels you will hear music to elate inspire madden and involuntarily tap toes. Furthermore our crack squad of contributors will excite with their dreadful wardrobe (every webcam shot a folly) arcane spiritual beliefs and sub par fruit juggling.

And let's not forget; we were the show who asked Myleen Hear'Say if she knew what a fluffer was coaxed Edwyn Collins into impersonating himself while drunk got Canadian impresario Hawksley Workman to admit that he used to wind up lions for a living and get Simpsons creator Matt Groening to sigh that yes indeed Frank Zappa was his Elvis just before he asked for another cup of coffee.

And our willful eclecticism doesn't stop there oh no... We were the show that set Peggy Lee back to back with The Ruts Kiss covering the Ramones next to Prince Far-I and the Bonzo Dog Doo Dah Band up against the Foo Fighters. Convinced Ms Dynamite that 1Xtra was trying to steal our ariel got Elvis Costello to give an impromptu weather report from Dublin and push Paul Weller to admit that yes maybe he really should knuckle down and get to work on his next album. Of course the double whammy at nine o'clock gives us scope to embrace genres such as mambo country metal and songs about monkeys. While one day was spent playing The Trees by Rush but only in five second chunks... the audience seemed to prefer it that way...

We can't help it. Like rocket pioneer Werner Von Braun (and a long forgotten Sammy Hagar single) we live to give. We're up anyway. Come catch the fever! (Best before 10.00am)."

Phill Jupitus

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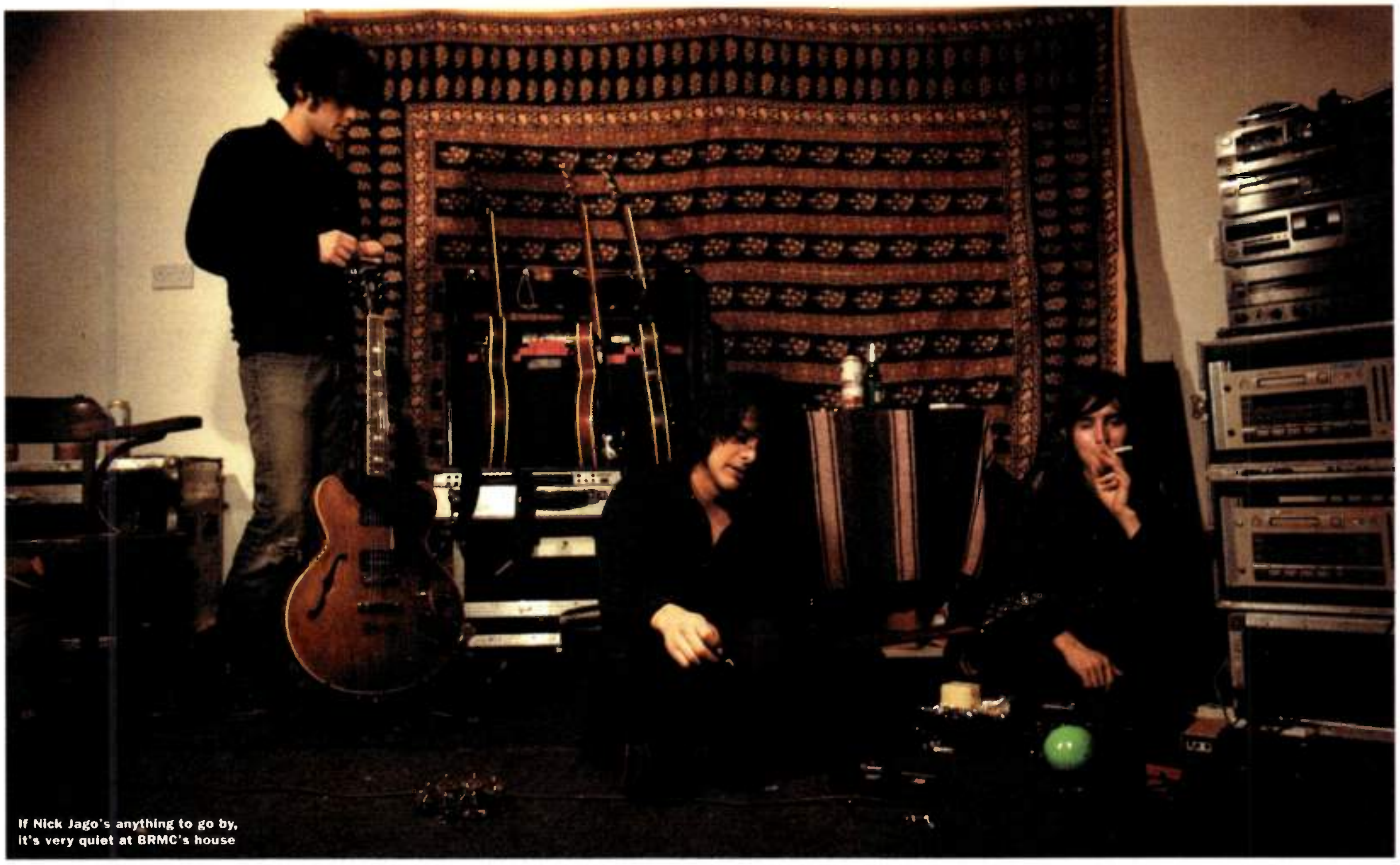
BRMC 'Take Them On' with second album



If Nick Jago's anything to go by, it's very quiet at BRMC's house

NEW RECORD WILL BE MORE "RAW AND NATURAL" THAN DEBUT, SAYS SINGER AND BASSIST TURNER

The title of **Black Rebel Motorcycle Club's** new album will be 'Take Them On, On Your Own', **Robert Turner** has exclusively told *NME*.

And the singer and bassist said their second offering would be "raw and natural".

"It's much more natural and not as experimental," he told *NME* from Los Angeles, where he is currently mixing the album.

"It's like we sound live. We're tighter as a group now and we've actually learned to play our instruments now, so it's more raw. We're not hiding behind anything any more."

Turner also broke his silence about 'that **Nick Jago** incident' at this year's *NME* Awards – where BRMC's drummer was literally grabbed from the stage after his acceptance speech consisted of an awkward seven-minute silence.

"I don't know what to say about that," Turner laughed. "Nick's just a kid and you've got let him have fun. People get down on us when we're serious and they get down on us when we have fun. We can't win."

Turner also spoke of the frustration the band had suffered because of Jago's visa problem.

Thanks to the efforts of **Bono**, the English-born drummer has finally been given the green light to work in America.

Jago's representatives have had a long-running battle with the US embassy, who have, until now, refused to grant the drummer a work permit, after he lived illegally in the US during BRMC's early days.

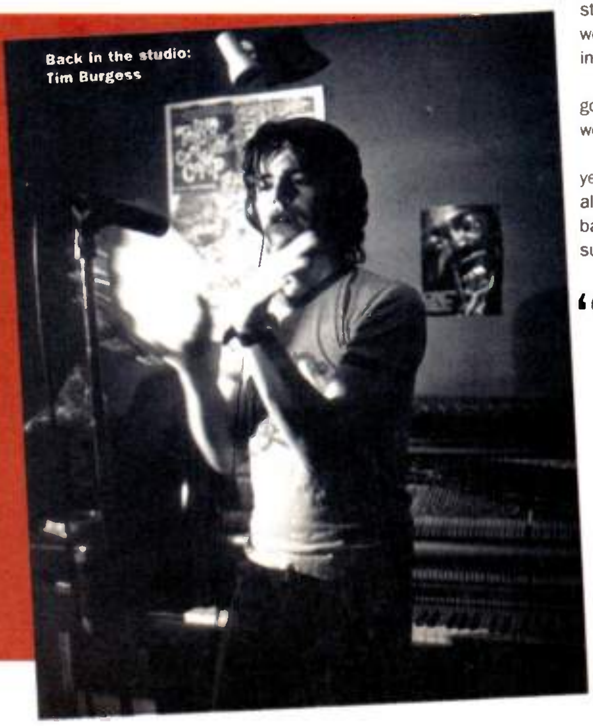
Bono wrote a letter to the US government after being urged to step in by Dan Russell, who once worked with U2 and is now involved in BRMC's management.

Turner said: "Now that Nick's got his visa things are a lot better, we feel like a group again."

Although no release date has yet been set for BRMC's new album, Turner revealed that the band now intend to spend their summer touring the States.

> **"We've actually learned to play our instruments now, so it's more raw"**
> **Robert Turner**

Charlies work on LA demos



Back in the studio: Tim Burgess

The Charlatans have completed four songs for their next album.

Frontman **Tim Burgess**, who is also working on his debut solo album, told the band's official website *www.thecharlatans.net* that the band are in Los Angeles, where Burgess lives, working on the follow-up to 2001's 'Wonderland'.

Burgess said: "Mark *(Collins, guitar)* just left here – we were working for the past three weeks... along with a bit of fun here and there.

"Got four done, along with working on the others that the band laid down. They sound great – in fact got a call from Mr *(bassist Martin)* Blunt today saying he really likes them."

Burgess also explained that he wouldn't be posting any of the demos on the website, but did give fans lyrics from two work-in-progress songs.

These are: *"See how clear it is... Looking at the place that I came from, trying to do the best I can, oh yeah"* and, *"Who is the girl in the tight black dress, who can press all your buttons, pretending she's a princess"*.

The Charlatans' new LP is not expected to be released until 2004.

NEWS IN BRIEF

Depeche Mode frontman **Dave Gahan** is to release his debut solo album 'Paper Monsters' in June and is confirmed for the Glastonbury Festival.

The LP, out on June 2 through Mute, was produced by Ken Thomas of **Sigur Rós** fame. It will be preceded by a single, 'Dirty Sticky Floors', on May 19.

Gahan will play four UK dates as part of a 22-date European tour, including the Glastonbury slot, before embarking on a US tour in the summer. The UK dates are: Glastonbury Festival (June 29). London Shepherds Bush Empire (July 9), Manchester Move Festival (12) and Wolverhampton Civic Hall (13).

Super Furry Animals' new album has been provisionally titled 'Phantom Power'.

The record, the band's sixth studio album, is scheduled for release in July, and will have an accompanying DVD. The LP is expected to include 'Golden Retriever' and 'Bleed Forever', regulars in the band's set on their US tour last autumn.

The band make their first live performance of 2003 at London's Royal Festival Hall on April 19, as part of an event curated by **Stephen Malkmus**. It's their first UK date since supporting **New Order** last summer.

Beck makes a guest appearance on the new **Macy Gray** album, 'The Trouble With Being Myself'.

Gray's third LP, the follow-up to 2001's 'The Id', is released April 28. A single, 'When I See You', precedes it on April 21.

Gray is expected to visit the UK for live dates later in the year, with an appearance at V2003 strongly mooted.

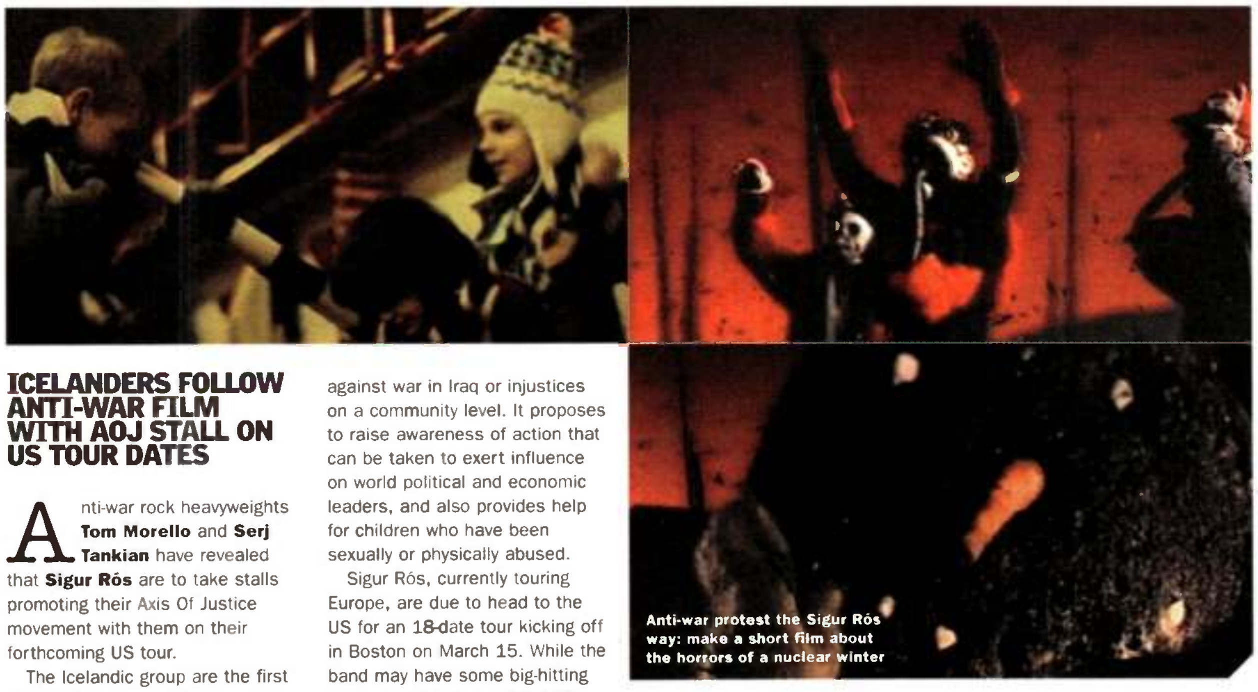
Linkin Park have confirmed details of their new single 'Somewhere I Belong', the first to be lifted from their new LP 'Meteora'.

The single is released on March 17, with the album following on March 25.

Linkin Park, who visit the UK for a couple of sold-out club dates in London and Manchester next month, as well as a Radio 1 competition gig at Nottingham Rock City on March 3, are being strongly tipped to play the Reading and Leeds festivals in August.

PHOTOGRAPHY: ANDY WILLSHER/HAMISH BROWN

Sigur Rós join the Axis



Anti-war protest the Sigur Rós way: make a short film about the horrors of a nuclear winter

ICELANDERS FOLLOW ANTI-WAR FILM WITH AOJ STALL ON US TOUR DATES

Anti-war rock heavyweights **Tom Morello** and **Serj Tankian** have revealed that **Sigur Rós** are to take stalls promoting their Axis Of Justice movement with them on their forthcoming US tour.

The Icelandic group are the first of what Morello and Tankian claim will be a growing number of acts promoting the socio-political group formed by the **Audioslave** and **System Of A Down** men.

"A lot of artists, like Sigur Rós, are starting to find out about Axis Of Justice and want to take organisations out on the road with them, because there's nothing negative about it, to be honest," Tankian told *NME*.

Axis Of Justice encourages positive action, whether it be against war in Iraq or injustices on a community level. It proposes to raise awareness of action that can be taken to exert influence on world political and economic leaders, and also provides help for children who have been sexually or physically abused.

Sigur Rós, currently touring Europe, are due to head to the US for an 18-date tour kicking off in Boston on March 15. While the band may have some big-hitting fans – **Coldplay** and **Brad Pitt** both name them as their favourite band – it remains to be seen whether America's heartland will find them so agreeable.

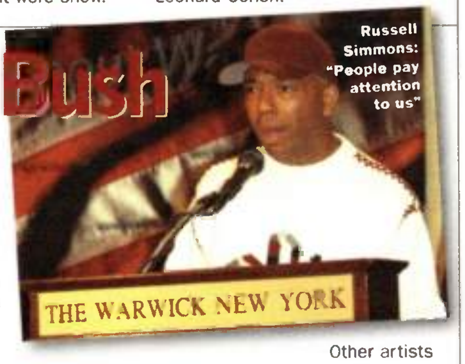
The band are set to release their dramatic and unnerving anti-war short film *Untitled #1* in the coming weeks. It was previewed at the Sundance Film Festival earlier this year.

The film, which begins in vibrant bright colours, shows a class of primary school children getting ready to go outside and play. However, it takes a bleak turn as the children don gas-masks and head outside. It becomes clear they are playing in nuclear fallout as if it were snow.

"Artists like Sigur Rós are finding out about Axis Of Justice" Serj Tankian

The film was directed by **Floria Sigismondi**, who has previously worked with artists including David Bowie, Marilyn Manson, Tricky and Leonard Cohen.

Musicians unite against Bush



Russell Simmons: "People pay attention to us"

Hip-hop figurehead **Russell Simmons** has united a host of big name stars including **Jay-Z** (right), **Nas** and **Sheryl Crow** to form Musicians United To Win Without War – a bid to make George Bush rethink his proposed action against Iraq.

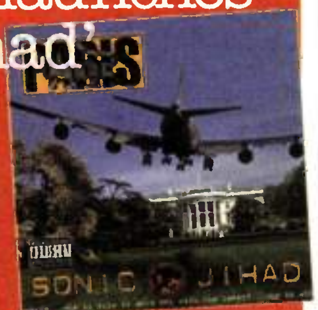
The campaign was announced at a press conference in New York last week (February 27) by Simmons and Dr Benjamin Chavis of the Hip-Hop Summit Action Network. **Lou Reed**, **David Byrne** and **Roseanne Cash** were also present.

Simmons said: "Everybody from gangsta rappers like **50 Cent** to **Puffy** to Jay-Z, we know what they can do.

"I mean, Puffy is certainly more well-liked and well-known across the world than George Bush. Jay-Z is much more liked and well-known across the world than Colin Powell, so we know they have big voices and we know people pay attention."

Other artists involved in the campaign include **Mos Def**, **Natalie Imbruglia**, **OutKast** and **Missy Elliott**.

Rap star launches 'Sonic Jihad'



Veteran rapper and self-styled 'Black Panther of Rap' Paris is set to become US public enemy number one with forthcoming album 'Sonic Jihad'.

Among his targets on the record are George Bush, the War On Terror and, most controversially, the September 11 attacks that he claims were "sponsored" by the US government.

The cover of 'Sonic Jihad' shows a plane on a collision course with the White House.

"That cover epitomises what 'Sonic Jihad' is all about for me – waging righteous warfare through music and print on the oppressor," Paris said on his website *www.guerillafunk.com*. "The entire world looks at the US as the oppressor right now; and it's sad, because we really are adopting the bully role (although it's nothing new for us)."

Blair to face MTV grilling

While Prime Minister **Tony Blair** continues to have serious problems convincing members of his own government of the need to invade Iraq, he will attempt to convince young doubters by taking part in a unique Q&A session with MTV viewers in early March.

An MTV Forum With Tony Blair: Is War The Answer? will air on MTV across Europe on Friday March 7 at 9pm (GMT). Hosted by **Trevor Nelson**, it will be an hour-long direct question and answer session with 40 handpicked 16 to 24-year-olds from Europe, the US and the Middle East.

"The participants are being found by good old-fashioned telephone research," an MTV spokesperson told *NME*. "Our researchers have been contacting schools and colleges across the UK, Europe, Palestine etc to find pupils with strong opinions and pertinent questions to ask."

MTV claim the broadcast will reach 129 million homes in the UK and Europe.

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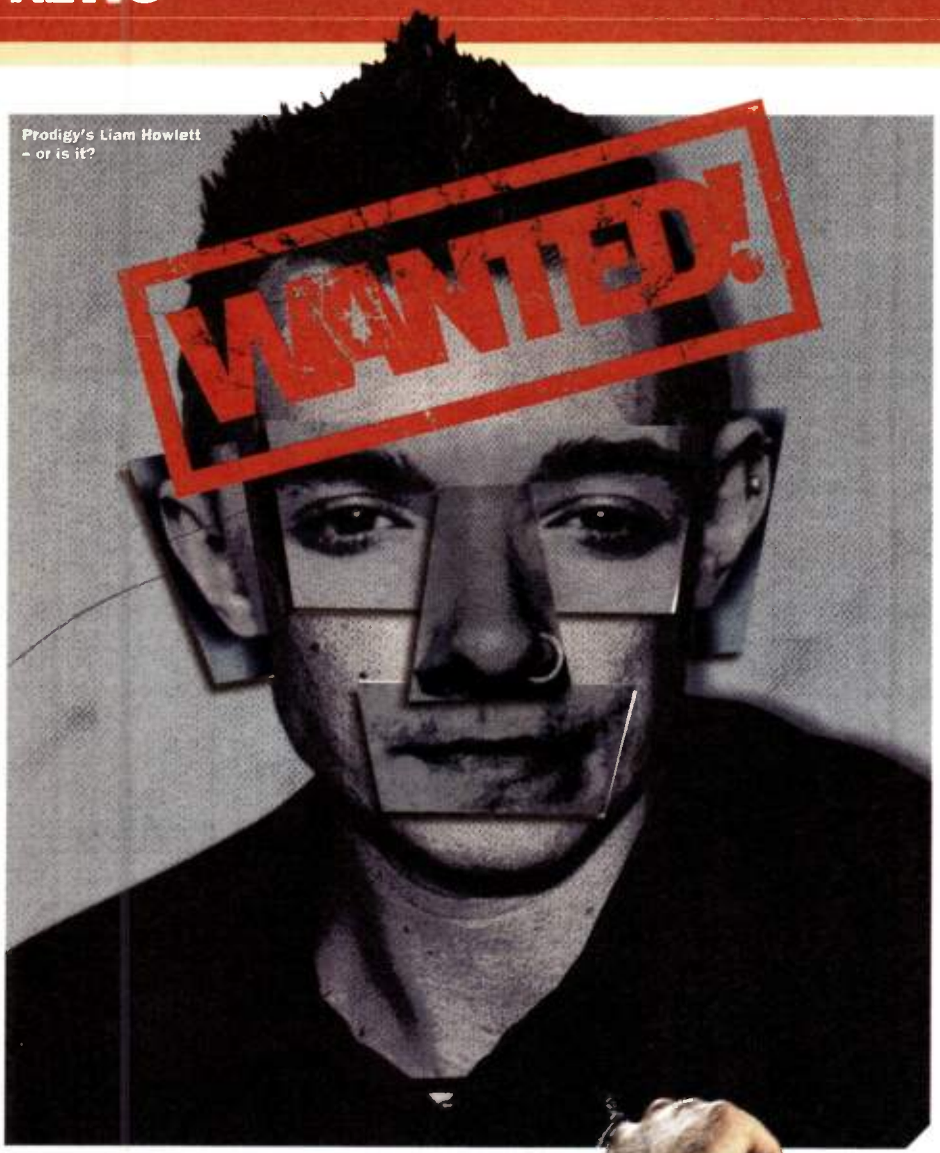


Prodigy's Liam Howlett – or is it?

Prodigy hunt twisted hoax starter

CONMAN CLAIMING TO BE LIAM HOWLETT IS ON THE RUN IN THE US

A man claiming to be **Liam Howlett** is on the run in the US, after ripping off promoters who thought they were booking the **Prodigy** mainman.

Known sometimes as **DJ Turkish**, the impostor had been offering his services, receiving advances to play then heading for the hills before showtime. The deception came to light when rumours that Howlett was going to preview new Prodigy tracks at the Winter Music Conference in Miami turned out to be fabrication.

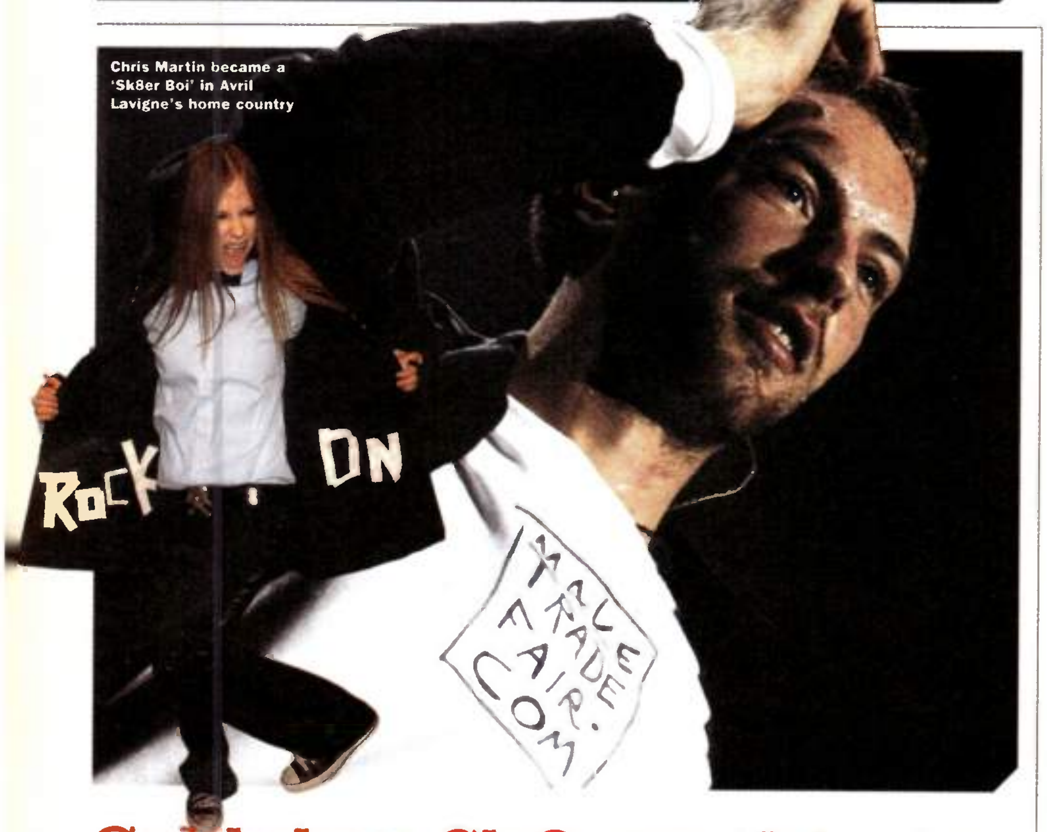
"We've known about this guy for some time," a spokesperson for the Prodigy's label XL Recordings told *NME*. "Liam is definitely not appearing in Miami and definitely not playing new Prodigy music. We've been in touch with all our promoters in the US and told them not to book this man."

Howlett himself is unconcerned about the imposter.

"So long as he is not wearing my clothes and taking my missus out, fuck him," the Prodigy man said.

The label are on the hunt for DJ Turkish, hoping to bring him to book. So far, the slippery conman has evaded their capture.

> "So long as he is not wearing my clothes and taking my missus out, fuck him" Liam Howlett



Chris Martin became a 'Sk8er Boi' in Avril Lavigne's home country

Coldplay Sk8 on thin ice

Chris Martin may be stepping out with **Gwyneth Paltrow** but that doesn't stop him keeping an eye and ear on the ladies. Last week onstage in the Canadian city of Ottawa, Coldplay launched into a cover of local lass **Avril Lavigne**'s hit single 'Sk8er Boi', much to the delight of the locals who had, up until that point, been pretty bemused by Chris' insistence on addressing them in French.

Clearly the singer – who admits to being a bit studenty – didn't get a degree in geography because any fool knows that, while the Canadian province of Québec may be French-speaking, telling the audience that "Il fait froid" in Ottawa won't cut you much slack because Ontario is very much English speaking. Cue puzzled looks and general amusement all round.

The following evening, in French-speaking Montreal, Chris apologised for his slip-up. Naturally, he apologised in French.

NME can also reveal that Coldplay will be playing a special live set for 30 people at the BBC's studio in Maida Vale in March (25).

The performance will be for Radio 1's Mark & Lard show and will see them return to the studio where they played their first session before they signed a record deal.

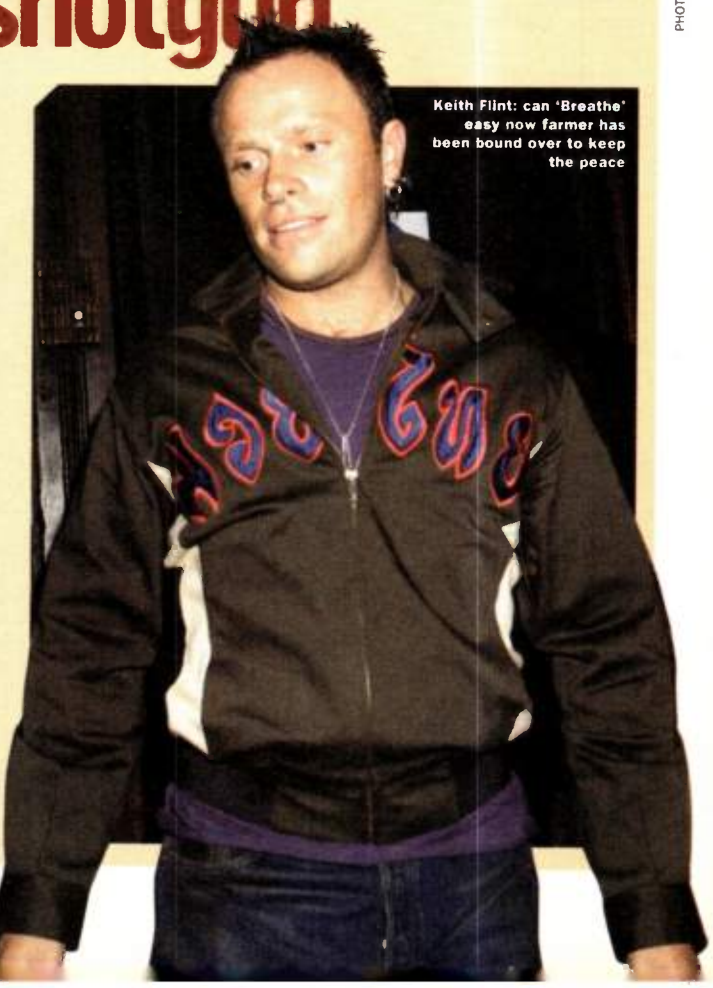
Farmer denies threatening Prodigy with shotgun

A farmer has appeared in court over claims he brandished a loaded shotgun in the presence of two members of the **Prodigy**.

Chelmsford Crown Court (February 27) heard that **Liam Howlett** and **Keith Flint** were involved in an incident with farmer John Kirby in April last year.

Kirby pleaded not guilty to possessing a shotgun with intent to cause fear of violence. He was bound over to keep the peace for six months.

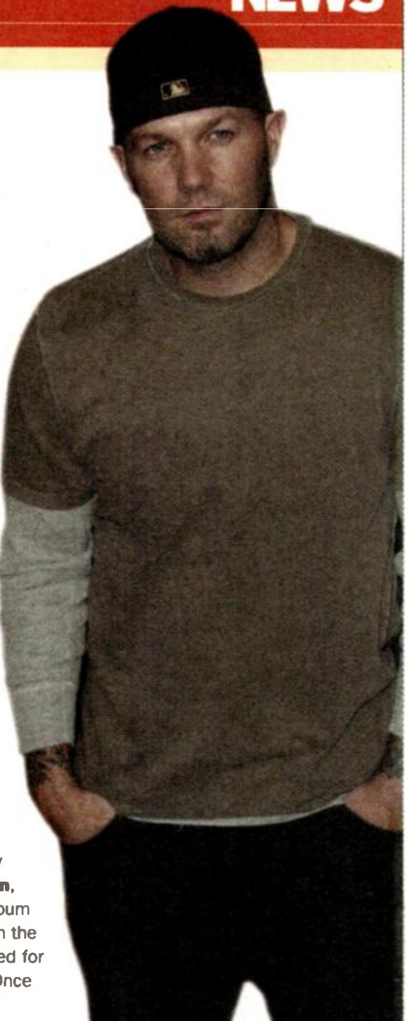
The pair were not in court, although Peter Binning, representing them, told the *London Evening Standard*: "They are very pleased because the right decision has been made, and they would like to thank the Crown Prosecution Service and everyone else concerned for the way it has been conducted. There is no doubt they can live peacefully now with their neighbour."



Keith Flint: can 'Breathe' easy now farmer has been bound over to keep the peace

PHOTOGRAPHY: CAMERA PRESS/RETNA/LFI/ALL ACTION

Durst plans fire benefit



LIMP BIZKIT FRONTMAN MOVED TO ACTION AFTER 97 METAL FANS DIE IN RHODE ISLAND CLUB BLAZE

The deadly fire at a **Great White** concert in the US has prompted a shocked **Fred Durst** to plan "some sort of benefit" for the families of those who lost relatives.

Ninety-seven people died and scores more were injured on February 20 at the Station Concert Club in West Warwick, Rhode Island, where metal group Great White were performing. The fire erupted after the pyrotechnics at the start of the show appeared to ignite the walls and eventually envelope the entire building, creating one of the biggest tragedies in rock history. Band guitarist **Ty Longley** was among those who perished.

Writing on the band's official website, *www.limpbizkit.com*, Fred Durst said the fire has motivated him to do something for those who are suffering.

He said: "I want to create some sort of benefit for the families of the ones who were lost. It feels right to get involved because I am a musician, I love music, and I love going to concerts. That could have been any of us. I am so sad. It hurts me to think of it. I can't bare *(sic)* to think that I won't try to make a difference this time."

Approximately 300 people were inside the building. Hundreds of firefighters attended the blaze, which was described by some witnesses on American TV as the worst they had ever seen.

Investigators are now looking at many different theories in an attempt to discover who is to blame for the tragedy, and if any criminal charges will be brought. There is debate over whether venue owners gave the group permission to use pyrotechnics during the performance. Surviving members of Great White were subpoenaed to testify before a grand jury inquiry (February 26), while the club's owners are also facing questions.

The fall-out from the fire has had knock-on effects across the US. Safety checks have been stepped up in the wake of the fire, while in the town of West Warwick a number of memorial services have paid tribute to the dead.

The financial impact could also be huge, *The Boston Globe* newspaper reported that damage claims filed by the families of those dead or injured could total $1billion – far more than insurers may be willing to pay out.

Great White were heavily influenced by **Led Zeppelin**, even releasing a tribute album to them in 1999. Formed in the 1980s, they were nominated for a Grammy for their song 'Once Bitten Twice Shy' in 1990.

> **"That could have been any of us. I am so sad. It hurts me to think of it" Fred Durst**

Great White with Ty Longley, second left, and above, Fred Durst wants to "make a difference"

The Beatles: McCartney denies there are plans to recreate their 1969 rooftop gig

Macca hits the roof!

Paul McCartney has rubbished claims he is planning to recreate **The Beatles**' final gig on the rooftop of the former London headquarters of their Apple Corps.

It had been claimed Sir Paul was planning to play a 45-minute set of the Fab Four's greatest songs on the roof of number three Savile Row in April.

But Macca's spokesman, Geoff Baker told *NME* the singer had no plans to play the rooftop gig.

"It would be too obivious," he said. "We don't need to do a stunt like that, but if we did, we'd come up with something better."

He added: "That idea came out of the bottom of a glass."

McCartney is due to tour the UK in April and will open in Sheffield on April 5, rounding up with shows in London on April 18 and 19. They have now sold out, but a third London date has been added on April 21. The tour is his first in the UK since 1993.

PHOTOGRAPHY: HATTON-GETTY/WIRE/RETNA

Kelly flees fan bust-up

Kelly and her guitarist outside the club after the fight broke out

Kelly Osbourne was forced to flee a record industry party last week (February 23) after being harrassed by a fan.

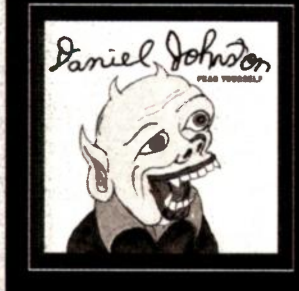
The 18-year-old, whose new single 'Come Dig Me Out' is released April 21, was attending an aftershow bash for celebrity supergroup **Camp Freddy** in New York when she was approached by an overzealous fan. **Avril Lavigne**'s drummer was forced to come to the rescue and a brawl broke out resulting in Kelly being escorted out of the club.

It topped off a bad couple of weeks for *The Osbournes* star who was reportedly sobbing at a Grammys aftershow do after a run-in with pop star Pink.

The pair clashed at the Arista bash after Kelly – who had slagged off Pink in recent interviews – asked for their picture to be taken together.

Meanwhile, Kelly's mum **Sharon** shocked TV viewers after joking that husband **Ozzy** raped her on their first date.

Speaking on the *Late Show With David Letterman* she said: "We didn't actually have a first date. We had been working together for about 18 months and he says that I raped him but he raped me!"



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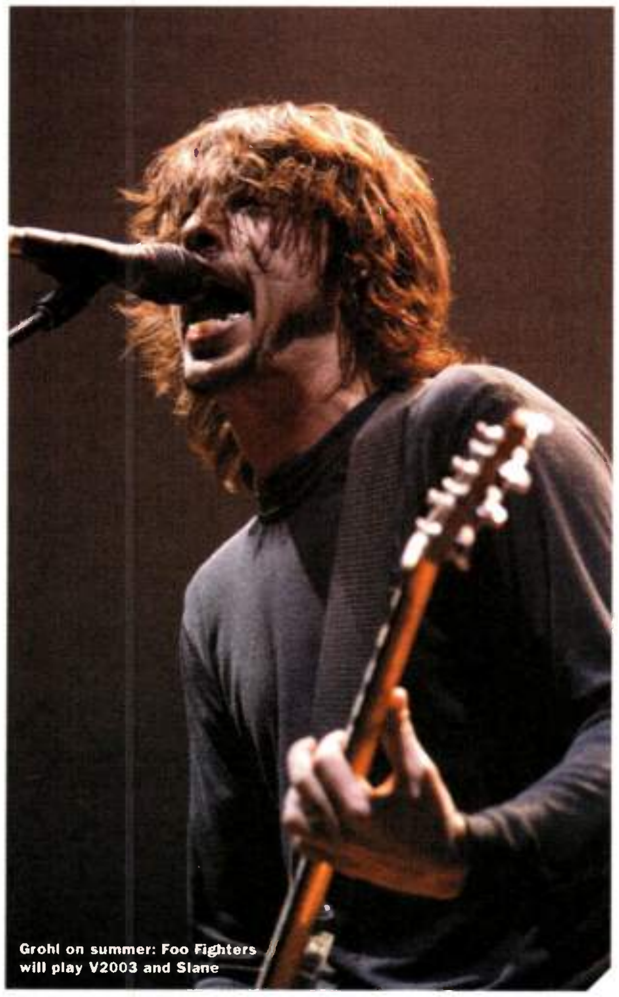
Festivals 2003: best ever line-ups announced

FROM SUPERGRASS TO QOTSA TO THE CORAL, THIS YEAR'S OUTDOOR EVENTS HAVE SOMETHING FOR EVERYONE

Now that **Glastonbury** has been given the go-ahead, *NME* has learned **Super Furry Animals** and **Suede** have both been confirmed to play at the festival on the Friday, while **Depeche Mode** frontman **Dave Gahan** has confirmed a solo slot on the Sunday.

They join Friday night headliners **REM** and Saturday's headliners **Radiohead** on the weekend of June 27-29. Other acts strongly rumoured to be appearing include **Supergrass**, **The Flaming Lips**, **The Libertines**, **The Music**, **The Coral**, **Turin Brakes**, **Sigur Rós** and **Idlewild**. Glastonbury tickets go on sale on March 31.



Grohl on summer: Foo Fighters will play V2003 and Slane

V Festival organisers have added **Foo Fighters** and **David Gray**, **Queens Of The Stone Age**, **The Coral**, **Lemon Jelly**, **Ash** and **Underworld** to their event which takes place at Weston Park, Staffordshire and Hylands Park, Chelmsford over the weekend of August 16-17. **Coldplay** and **Red Hot Chili Peppers** headline.

The **Reading/Leeds** festival is set to take place on the August Bank Holiday weekend (August 22-24). **Metallica** are to play Leeds on August 22 and Reading on 24. *NME* understands that **Blur** are also in the running for a headline slot, although a spokesperson said no other names have yet been confirmed.

T In The Park have also added a host of names to their line-up, which boasts **REM** and **Coldplay** as the headline acts. Now, **The Datsuns**, **Zwan**, **The Coral**, **The Music**, **Supergrass**, **Echo & The Bunnymen**, **Grim Northern Social**, **Biffy Clyro**, **Damien Rice** and **Speedway** have been added to the bill at Balado, near Kinross (July 12-13). Day tickets are priced £38.50, while weekend tickets cost £70, or £82 with camping. Up to and including April 13, weekend tickets cost £65 or £77 (with camping).

The Chemical Brothers are to headline **Homelands** at Matterley Bowl, Winchester, on May 23, with **The Streets**, **Groove Armada**, **Sasha** and **Roger Sanchez** also confirmed. Highlights on the dance festival's six stages include **Grandmaster Flash**, **2ManyDJs**, **James Lavelle/Unklesounds** and **Jeff Mills**. Tickets cost £49.

The **TripTych** festival is held on the weekend of April 25-27 at venues in Glasgow, Edinburgh and Aberdeen. The showpiece gig is **The Vines** at Glasgow Barrowlands on April 26, and the eclectic bill includes **The Go-Betweens**, **Folk Implosion** and **Grace Jones** with **Sly & Robbie**. Indie veterans **The Pastels** appear at the Domino Records tenth birthday party, and there is a Warp Records showcase. Full details are available from *www.triptych.03.com*.

Metallica will rock Reading and Leeds

Red Hot Chili Peppers have announced open-air gigs at Slane Castle near Dublin on Saturday, August 23, and Glasgow Green on August 24. Support at Slane comes from **Foo Fighters**, **Queens Of The Stone Age** and **PJ Harvey**. So far, only Foo Fighters have been confirmed for the Glasgow Green bill. Tickets for Slane are priced at €59.50, and go on sale on March 7 at 8am, while the Glasgow show goes on sale on March 1, priced £35 plus booking fee.

For festival tickets call the *NME* Ticketline on 0870 1 663 663.

Super Furries are lined up for Glasto

Wanted: junior news reporter

Do you know your RHCP from your BRMC? Can you weave your way from the Met Bar to the Columbia with Courtney Love in tow and *still* file the story by ten the next morning? Are you an enthusiastic go-getter who wants to deliver the latest scoop on The White Stripes, 50 Cent and The Libertines? Do you want to work on the news desk of the most infamous music magazine in the world?

If the answer is a resounding yes to all the above, you could be the JUNIOR NEWS REPORTER we're looking for.

You will need to have a sound knowledge of current music and some experience working on a magazine/newspaper and preferably be familiar with HTML.

All interested applicants should send their CVs and covering letter explaining why you're *NME* material to: Mel Myers, Group News Editor, *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. All applications must be in by March 31.

PHOTOGRAPHY: RETNA/LFI/DEAN CHALKLEY

Jack White takes 'Elephant' downloaders to tusk

Jack White has hit out at eager fans who have downloaded **The White Stripes**' new album 'Elephant' from the internet.

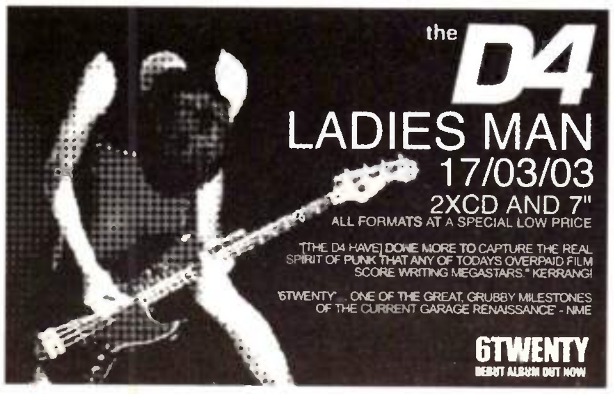
In a posting on The White Stripes' official website, *www.whitestripes.com*, he reprimanded fans for their impatience.

"I'm very sad at some of you for peeking at *(your)* Christmas presents before Christmas morning, can't you wait?" he wrote. "I can, well I do, we want you to have it when we want you to have it. It's unfair that some get a taste and confuse others before they have the chance to have it for themselves, but the devil is at work here and you will pay for your impatience."

'Elephant' is due for release on March 31 via XL. It had been brought forward a week after it found its way onto the internet.

White also added that the album would have six different covers worldwide. "I've separated the earth into three parts vertically, there will be six covers, one for vinyl, and one for compact disc in each of the three sections of the globe," he explained. "That way Meg and I know where you got it from, such as the vinyl in Australia will be the same as the vinyl in Japan, but different from the CD in South America, which will be the same as the CD in North America."

A spokesperson for The White Stripes said that following the album's leak, the new sleeves would not be revealed until the day of release.



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NME.COM has launched a merchandise shop which includes hundreds of T-shirts for stylish music fans to choose from. You can buy band designs as well as cool *NME*-designed Ts in all sizes.

New T-shirts are added daily and posters are also gradually being put on the site. Look out for the bestsellers, plus exclusive offers coming soon.

NIRVANA
Strokes
THE STONE ROSES
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AFI build on the buzz

DARK ROCKERS TO FOLLOW UP THEIR NME SHOW WITH UK DATES IN MAY

AFI return to the UK in May for a series of shows to support their current album 'Sing The Sorrow', *NME* can reveal.

Following a tour of Japan, the four-piece – who packed out an *NME* Awards Show in February – will head to Britain for several headline gigs, with dates to be confirmed in the coming weeks.

Speaking from LA, guitarist **Jade Puget** told *NME* that fans would be "surprised" by the direction they are taking with the video for forthcoming single 'Girl's Not Grey'.

"It's not really a typical AFI video," Puget said. "People will expect it to be a sort of graveyard thing, but it's more homogeneous and it's based on AFI's imaginary world, where we take the crowd through our performance."

After 12 years of slogging round the gig circuit, Puget was quick to acknowledge that the band have moved into the mainstream with their new album – their first on a major label.

He said: "It's kind of weird because we existed on the underground for so long and now the wider world is discovering us.

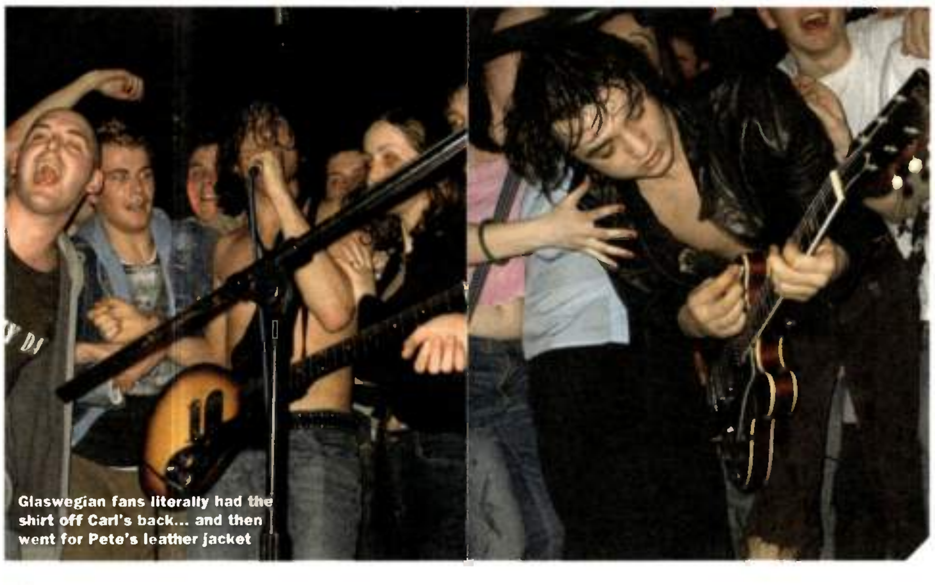
"We wanted to be DIY and do our own thing. But the worst thing was touring when we were playing to nobody and people couldn't get our records."

'Sing The Sorrow' is released on March 10. See page 44 for *NME*'s review of the album.

> "It's weird – we existed on the underground for so long and now the wider world is discovering us"
> Jade Puget

AFI frontman Davey Havok does his very convincing Sarah Jessica Parker impression

Libertines tour sealed with a Glasgow kiss



Glaswegian fans literally had the shirt off Carl's back... and then went for Pete's leather jacket

PHOTOGRAPHY: RETNA/ALEX MAGUIRE/LFI/JENNIFER TURNBULL

Glaswegian stage invaders brought **The Libertines**' UK tour to a halt by trashing equipment last week.

As our exclusive shot shows, the gig at Glasgow's King Tut's Wah Wah Hut got out of hand when, during a finale of 'I Get Along', there was a massive stage invasion that led to the band's equipment being knocked over.

After the song, the group disappeared backstage, and the gig was delayed while the equipment was salvaged.

A fan told *NME*: "It was good-natured but half the crowd were up there. All attempts by the band to get through the song were hampered by morons trying to grab the mic and unplugging **Carl *(Barât)***'s guitar!"

A similar invasion happened when The Libertines played in Nottingham (February 25), while the night before in Liverpool, **Pete Doherty** went out the back of the venue and performed an acoustic set to fans who were waiting there.

The Libertines head to Europe for more shows in March, and plan to release a brand new single in the UK in May. 'Don't Look Back At The Sun', one of two new songs being played live on the tour, is currently the most likely candidate.

Kim Howells Vs Hip-Hop

This week, *NME*'s favourite reactionary government minister takes on the collective might of the hip-hop world. That's right, in one corner stands **Kim Howells**, in the other we see **50 Cent**, **Eminem**, **Dr Dre**, **Murder Inc**, hip-hop managers, writers, producers, label bosses – in fact the whole damn shooting gallery (if you'll excuse the pun).

'Bruiser' Howells, obviously concerned he hadn't been talked about for several hours, said: "What we are looking at here is a cynical attempt to romanticise and glorify these idiots who go around carrying guns and knives."

Kim will obviously not rest until Eminem and Dre have their next protégé release a re-working of 'Mary Had A Little Lamb'.

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Police barricade the venue; Nas (left) was said to be 'upset' at the incident

"They tried to batter down the doors by making a human battering ram" eyewitness

Police lock out Nas fans

TICKET SNATCHING AND ATTEMPTS TO CHARGE DOORS PLAYED DOWN AS "SMALL FRY" BY LONDON COPS

Trouble at **Nas**' London Kentish Town Forum show (February 22) resulted in police officers barricading themselves into the venue after ticketless fans began ramming doors in an attempt to get in.

Events turned ugly as fans were queuing to get in early. According to eyewitnesses, several dozen ticketless fans arrived and at first started trying to snatch tickets from those in the queue. When this didn't work, they began trying to storm the doors. Security called police and immediately locked the front doors and barricaded them.

"They tried to batter down the doors," an eyewitness told *NME*. "I think at one point they tried to make a human battering ram."

When extra police arrived, the troublemakers scattered. There were no arrests and no reports of injuries. The number of police deployed has not been released.

A police spokesperson told *NME* that there was no log of the disturbances because "it was too small-fry for us to bother about".

Because of the trouble, some genuine ticketholders were left outside and only allowed to trickle in as the show progressed.

A spokesperson for Nas said he was aware of the trouble and upset that genuine fans may have missed some of his gig.

Two nights after Nas' Forum show, the rapper performed at London's WC2 Astoria – an *NME* Awards Show, rearranged after its postponement earlier this month. It passed off without incident.

"Sorry, I don't know any Bob Dylan": Damon busks it for a day

Badly Overdrawn Boy

DAMON GOUGH MAKES JUST £4.90 FROM BUSKING SPREE

Badly Drawn Boy went busking in London recently, but didn't exactly find the streets paved with gold, making just £4.90!

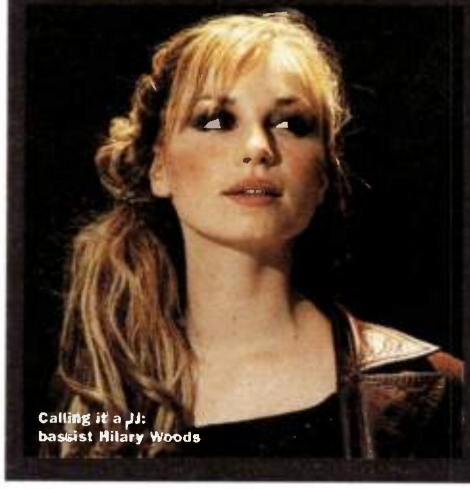
BDB, aka **Damon Gough**, spent last Monday (February 24) outside Waterloo station performing his new single 'All Possibilities' to passers-by. The entire day was captured by hidden cameras.

When *NME* arrived on set, Damon had just popped into a nearby pub for a piss.

"I was pretty intrigued to see if anyone would bother me," he said. "There were people putting money in who just thought I was a regular busker. They were taking pity on me."

'All Possibilities' is due for release in April.

Hil communication: JJ72 announce bassist's split during webchat



Calling it a JJ: bassist Hilary Woods

JJ72 bassist Hilary Woods has left the group to pursue "other interests". Fellow band members Mark Greaney and Fergal Matthews plan to continue with a replacement.

A band statement to fans read: "JJ72 and bassist Hilary Woods have parted company. Hilary has decided to pursue other interests at this point in her life. JJ72 would like to take this opportunity to wish Hilary happiness and success in the future."

Communicating with fans during a recent webchat, Greaney said "no decision" had been taken on a replacement bassist, but maintained that the future remained bright for JJ72.

He wrote: "Hilary genuinely feels there are other things that she wants to pursue at this moment. However myself and Fergal feel very confident in the future of JJ72... it's time to fuckin' RAAAAAAAAWWWWWWKKKKKK again!"

PHOTOGRAPHY: STEVE GILLETT/SAM JONES/JULIAN MARSHALL

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www.strangeandbeautiful.co.uk

Who the hell is Norah Jones?

AMERICAN JAZZ-LITE CROONER SWEEPS THE GRAMMYS WITH HER DEBUT ALBUM

Bloody Norah, you got enough Grammys there, love?

'Come Away With Me' has become the soundtrack to the middle-aged, middle-class masses' artichoke hearts and crème brulée

American MOR diva **Norah Jones** dominated the Grammy Awards in New York on February 23, wiping out the competition in all eight categories in which she was nominated.

But despite an extensive advertising campaign and record sales of over six million worldwide, the singer is something of an enigma over here. So, on your behalf, *NME* asks: who the fuck is Norah Jones?

● The daughter of Indian sitar master **Ravi Shankar**, who hung out with **The Beatles** in the 1960s, she doesn't seem to have picked up any of his rock cred. At 23 years old, her peers should be **The Vines** and **Black Rebel Motorcycle Club**. But by rock'n'roll standards, she's closer to **Sting**. She's the new darling of the dinner party set, and her jazz-lite debut album 'Come Away With Me' has become the soundtrack to the middle-aged, middle-class masses' artichoke hearts and crème brulée.

● Born in New York, she was raised in Texas, where she was a prize-winning star pupil at stage school. She started studying for a college degree in jazz piano, but dropped out after two years, aged 19, after going on holiday to New York and falling in love with the city's coffee shop singer/songwriter scene. Presumably her rendition of 'Smelly Cat' was better than Phoebe's from *Friends*.

● Her first band was a "funk-fusion" outfit called **Wax Poetic**, but she soon formed her own group which included guitarist **Jesse Harris** – the man who penned her Grammy-grabbing soaraway hit single 'Don't Know Why', for which he won Song Of The Year.

● She was snapped up by legendary jazz label Blue Note Records after head honcho Bruce Lundvall heard the first demo of the song. He packed her off to the studio to record 'Come Away With Me' with Aretha Franklin/ Dusty Springfield helmsman, **Arif Mardin**, who also took home a Grammy for his efforts.

● The album came out in February 2002, and when it began to sell by the truckload, Blue Note's parent label Virgin clasped Jones to their bosom. The record has now shifted over six million copies.

● As she juggled her eight Grammys at Madison Square Garden – having triumphed in every category in which she was nominated – Jones thanked her mum, but pointedly left out 82-year-old Shankar. He told the *Hindustan Times* that he was "absolutely thrilled" by his offspring's success, all the same.

PHOTOGRAPHY: WIRE

And the rest of the winners are...

The Flaming Lips: Wayne Coyne rocks the Nelly cheek plaster look

The Grammys may have belonged to **Norah Jones**, but Brits **Coldplay** held their own, claiming two awards: Best Alternative Album for 'A Rush Of Blood To The Head', and Best Rock Performance for the single 'In My Place'.

Eminem picked up awards for Best Short Form Music Video for 'Without Me' and Best Rap Album for 'The Eminem Show', while **The Flaming Lips** won Best Rock Instrumental Performance for 'Approaching Pavonis Mons By Balloon (Utopia Planitia)'.

The live highlight of the evening was a cover of **The Clash**'s 'London Calling' sung by **Bruce Springsteen**, **Steven Van Zandt**, **Elvis Costello** and **Dave Grohl**. At the ceremony The Clash's *Westway To The World* was crowned Best Long Form Music Video.

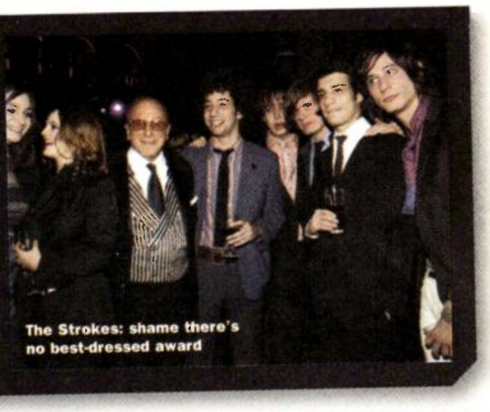
Coldplay delivered a live rendition of 'Politik' with the New York Philharmonic Orchestra, and Eminem took the stage to sing 'Lose Yourself' in a T-shirt with the logo 'Free Yayo' on it, referring to **Tony Yayo** of **50 Cent**'s G-Unit, who is serving a jail sentence for gun possession. **'NSync** performed a tribute to late **Bee Gee Maurice Gibb**, singing a medley of their hits.

Anti-war comments were thin on the ground, with **Sheryl Crow** stating that her manager received a phone call warning them that if any protests were voiced, they would be edited out of the TV coverage. Instead she wore a guitar strap with "No War" written on it. Flaming Lips frontman **Wayne Coyne** said he wore a blue plaster beneath his eye to signify "no black eye". **Fred Durst** spoke out, saying the assembled people should be "in agreeance *(sic)* that this war should go away", while **Alicia Keys** had "think 4 urself" written across her lower back. However, the claims that artists had been threatened with censorship were denied by organisers.

For her debut album 'Come Away With Me' and single 'Don't Know Why', Jones won Album Of The Year, Best Pop Vocal Album, Best New Artist, Record Of The Year and Best Female Pop Vocal Performance. 'Come Away With Me' was also honoured for Best Non-Classical Engineered Album, Best Non-Classical Producer and the writer of 'Don't Know Why', Jesse Harris, was awarded Song Of The Year.

Smartening up their act

New York party boys **The Strokes** didn't let a little thing like no nominations stand in the way of having some fun at the Grammys. The band were looking terribly dapper in smart suits as they clinked glasses at music biz bigwig **Clive Davis**' pre-awards party. **Drew Barrymore** was, as ever, on **Fab**'s arm.


The Strokes: shame there's no best-dressed award

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Velvet Underground	I'm Sticking With You	44443	STRPRS44443
Doves	There Goes The Fear	44474	STRPRS44474
Dot Allison	Colour Me	44461	STRPRS44461
David Gray	Dead In The Water	44446	STRPRS44446
The Flaming Lips	Yoshimi Battles The Pink Robots Pt 1	44441	STRPRS44441
Shack	Re-Instated	44442	STRPRS44442
Virgin Souls	Personality	44438	STRPRS44438
Lamb	Gorecki	44454	STRPRS44454
The Avalanches	Since I Left You	44469	STRPRS44469
The Charlatans	And If I Fall	44453	STRPRS44453
Mull Historical Society	The Final Arrears	44436	STRPRS44436
Feeder	Just The Way I'm Feeling	44468	STRPRS44468
Badly Drawn Boy	Born Again	44463	STRPRS44463
The Smiths	How Soon Is Now?	44445	STRPRS44445
The Polyphonic Spree	Hanging Around	44433	STRPRS44433
Mercury Rev	Dark is Rising	44477	STRPRS44477
R.E.M.	Nightswimming	44434	STRPRS44434
Oasis	Songbird	44478	STRPRS44478
Leftfield	Release The Pressure	44459	STRPRS44459
Underworld	Dirty Epic	44470	STRPRS44470
Björk	Play Dead	44452	STRPRS44452
The Orb	Little Fluffy Clouds	44456	STRPRS44456
Orbital	Halcyon	44447	STRPRS44447
Moby	In This World	44471	STRPRS44471
J-Walk	Soul Vibration	44482	STRPRS44482
I Monster	Daydream In Blue	44473	STRPRS44473
Serge Gainsbourg & Jane Birkin	Je T'Aime	44455	STRPRS44455
Ben Kweller	In Other Words	44450	STRPRS44450
Strange Cargo	She Cries Your Name	44448	STRPRS44448
Morcheeba	Otherwise	44439	STRPRS44439
Hairy Diamond	Torture	44476	STRPRS44476
Lenny Ibizarre	Smooth Temptation	44444	STRPRS44444
The Black Dog	Babylon	44449	STRPRS44449
FC Kahuna	Hayling	44464	STRPRS44464
Groove Armada	At The River	44458	STRPRS44458
Kinobe	Slip Into Something More Comfortable	44457	STRPRS44457
Fleetwood Mac	Albatross	44460	STRPRS44460
Vangelis	Rachel's Song	44440	STRPRS44440

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Eavis plans Wembley war protest

DOME GIG FALLS THROUGH, BUT RACE IS ON TO FIND ACTS FOR MARCH DATE

Emily Eavis (with dad Michael): anti-war gig will be "amazing"

> "It's a huge global political crisis and there hasn't been a platform for musicians to voice their opinions"

Glastonbury co-organiser **Emily Eavis** has told *NME* that she's still determined to put on a massive anti-war gig at Wembley – despite plans for an event at London's Millennium Dome falling through.

Emily, daughter of Glastonbury founder **Michael Eavis**, has teamed up with the Stop The War Coalition to plan a huge charity event in London. STW, along with CND, organised the recent anti-war demo in the capital.

"We were trying desperately hard to get the Millennium Dome as our venue and we're putting on a concert around March 15," Eavis told *NME*. "That's as soon as we could get bands and people together to put something on."

Emily said that initial plans to hold a show at the Millennium Dome had to be shelved after they were refused permission to hold the concert there.

However, a gig is now planned for March 15 at London Wembley Arena, and it's a race to find the right bands, employ security, and tackle any more red tape. As *NME* went to press, no artists had been confirmed, although political comedian/film-maker **Michael Moore** (right) has been mooted to compere the event.

Eavis continued: "I've had Wembley as a fall-back, which is smaller. On whatever scale, I think we've got to do it. I've been working towards this date for quite a while. I really wanted to do something because all this stuff is happening, a huge global political crisis and there hasn't been a platform for musicians or bands to voice their opinions or sing a song. It's a now or never scenario really.

"I feel really excited. It'll be amazing if we manage to pull something off. We have to do this; we may not be able to do it on such a big scale for all sorts of political reasons, but the more barriers I come to, the more I want to put it on!"

Mirror
NO WAR

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Echoes LP (white label)
A perfect art-rock/disco din that spans everything from Duran Duran-style swagger to avant-indie feedback.

Dizzee Rascal
I ❤ U (white label)
Piston-powered two-step from the saviour of UK garage.

The Hidden Cameras
Ban Marriage (Rough Trade)
Anthemic, Sunday school pop from the gay Polyphonic Spree.

Interpol
Say Hello To The Angels (Matador)
Soaraway new single from the men in black.

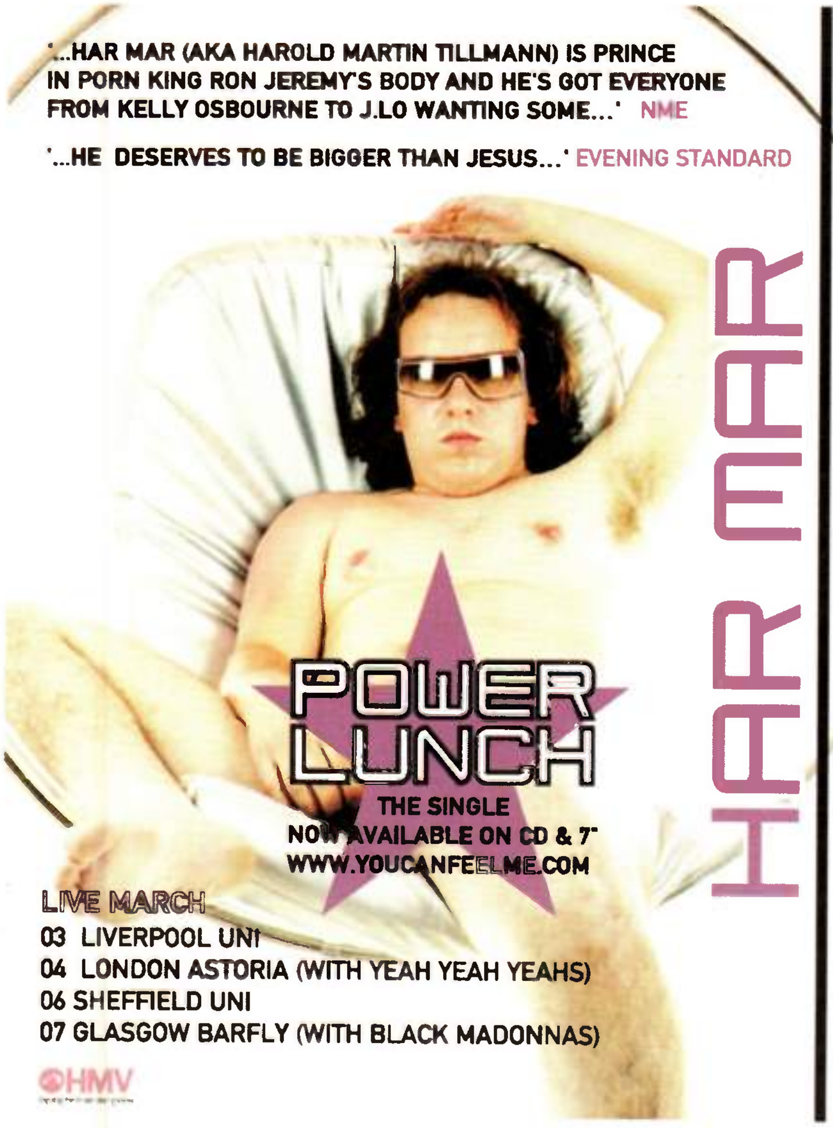
Vic Thrill
Everything Here Is Filled With Cream (Circus Clone)
Six and a half minutes of compulsive Bowie-style *noir*-funk from New York's self-styled king of 'electrotrash'.

ARE Weapons
Hey World (Rough Trade)
Stadium rock scarf-waver from the leather-clad NYC three-piece's self-titled debut LP.

Andrew WK
We Want Fun (Mercury)
Rick Rubin-produced cut from the *Jackass* soundtrack.

Sam Taylor-Wood
Love To Love You Baby (Parlophone)
Brit artist covers disco classic with the Pet Shop Boys. And has noisy orgasm. Ooh-er.

Interpol: new single is just heavenly


'...HAR MAR (AKA HAROLD MARTIN TILLMANN) IS PRINCE IN PORN KING RON JEREMY'S BODY AND HE'S GOT EVERYONE FROM KELLY OSBOURNE TO J.LO WANTING SOME...' NME

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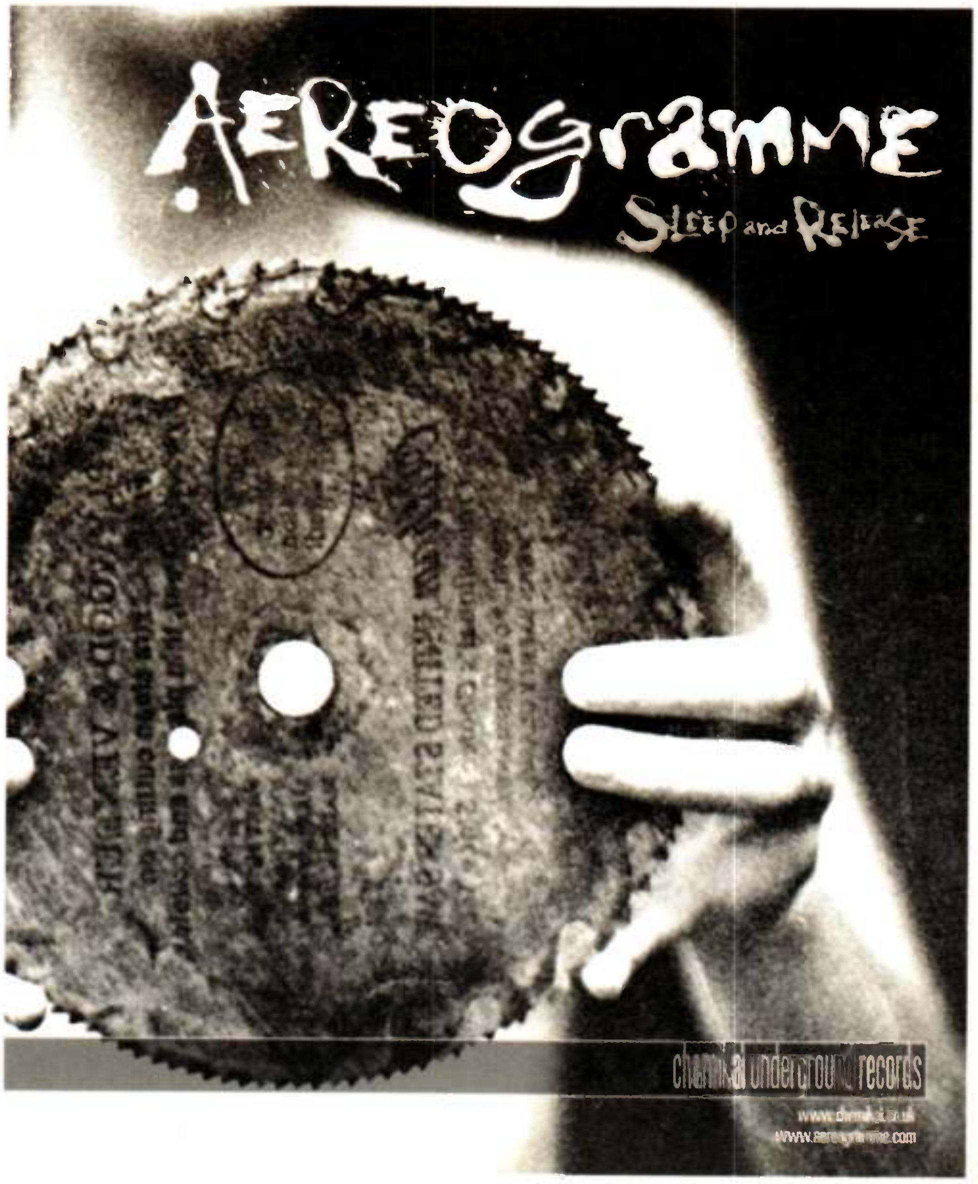
07 GLASGOW BARFLY (WITH BLACK MADONNAS)

HMV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NEW BAND NEWS

Junior Senior move their feet

IT'S BEEN A BUSY WEEK FOR THE DANISH DUO AS THEIR SINGLE BATTLES FOR THE TOP SPOT

Betty boys: Junior Senior (and Denise Van Outen) visit *V Graham Norton*

Danish duo **Junior Senior** embarked on a manic round of promotion last week to support their debut single, 'Move Your Feet'. As *NME* went to press, the song was battling **Christina Aguilera, Mel C** and various ***Fame Academy*** alumni to be the UK's top-selling single.

In a frantic week they appeared on Jo Whiley and Zoë Ball's radio shows, and played live on *CD:UK* and *V Graham Norton*.

"Graham Norton was really funny," **Senior** told *NME*. "You have quite camp TV presenters, yes?"

See page 47 for a review of their album, 'D-D-Don't Stop The Beat'.

The Hiss support Oasis

The Hiss, who get a thumbs up in this week's live reviews (page 52), will support **Oasis** on their forthcoming German dates.

The Atlanta four-piece will open for the Manchester legends on all four of their upcoming German shows (March 8-12). The dates were postponed last year after **Liam Gallagher** got into a fight in a Munich hotel bar.

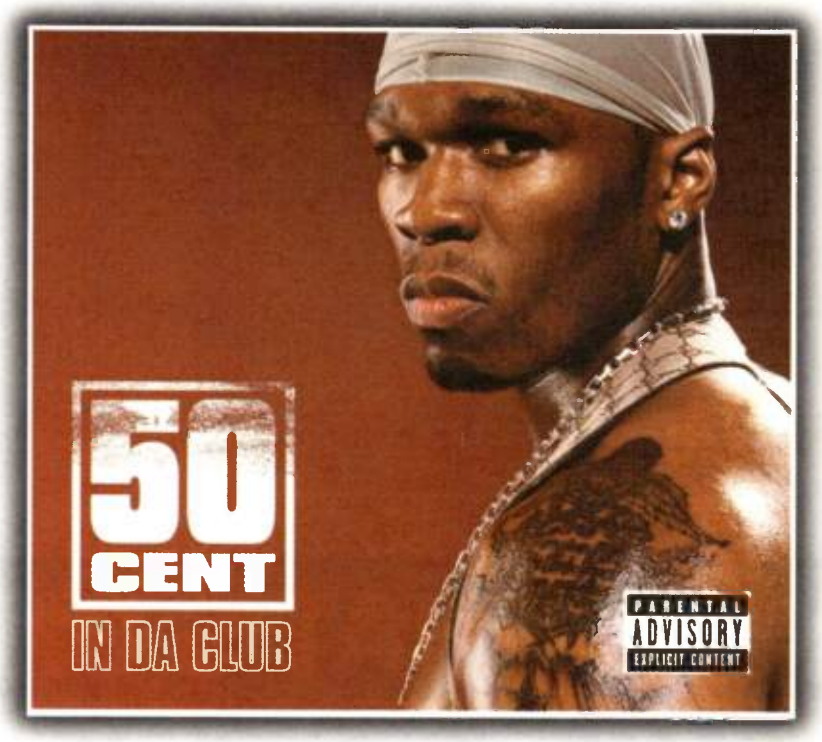
Following the gigs, they return to the UK to record with **Owen Morris**, best known for his work with The Verve, Ash and Oasis.

NEW BANDS IN BRIEF

Rising scuzz duo **The Kills** have announced details of the first single from their debut LP 'Keep On Your Mean Side' (Domino), available March 10. 'Fried My Little Brains', will be released on CD and seven-inch on April 14… ● Chicago rockers **OK Go** will play their first UK headline show at London's 93 Feet East on March 18. Their debut single 'Get Over It' is out on March 10; a self-titled debut album follows on March 24… ● Electronica wunderkind **Manitoba** has announced details of a new album. 'Up In Flames' will be released on March 31 via the Leaf label… ● The latest signing to Rough Trade (home to The Strokes and The Libertines) Southampton teen four-piece **The Delays**, have released details of their debut single. 'Nearer Than Heaven' hits the shops on April 7… ● **Jack White**'s fave singer-songwriter **Brendan Benson** returns to the UK to promote new single 'Metarie' (V2) released April 14. You can catch him on tour with **Beth Orton** in the last week of March, see *NME.COM*… ● Cinematic art-rockers **Hope Of The States** have revealed details of two dates in support of their first single, 'Black Dollar Bills', released March 24 on Seeker. They play High Wycombe, Bucks University on that day and London's Barfly @ The Monarch on March 26. The band then go out on tour with **The Libertines** in Spain, with dates in Barcelona, Alicante, Madrid and Bilbao. The words 'lambs' and 'slaughter' come to mind…

PHOTOGRAPHY: JOE PLIMMER/PIETER M VAN HATTEM/PHIL WALLIS

new single



50 CENT - IN DA CLUB

Eminem protégé 50 Cent is the hottest new star from the streets of New York. His debut single In Da Club is produced by Dr Dre, CD includes the video and the US hit Wanksta.

"50 Cent is about to explode…best not to get in the way." NME

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BURN IT!

MY MORNING JACKET

JIM JAMES, MAINMAN FOR THE KENTUCKY COUNTRY ROCKERS, SELECTS A SUITABLY HIRSUTE COLLECTION. PLUS BJORK

TEXT: SIMON LEWIS

LIMONCELLO

Morning Glory: Jim James (middle)

1 BJORK
All Neon Like

"One of the most feel-good songs of all time. It just pulsates through you. I first heard it after a weird night and I put it on and it made me feel better instantly."

2 TOM WAITS
Blind Love

"A sweet ode to a special someone. His voice rips your heart out and stomps on it; he's a great example of what can be done with minimal production."

3 STEVIE WONDER
You Are The Sunshine Of My Life

"Just a great recording. All warm and fuzzy. We listen to Stevie a lot and try to incorporate some of his soul into what we do."

4 LED ZEPPELIN
No Quarter

"Our keyboardist Danny picked this one because it's pure evil. We're all huge fans. 'Since I've Been Loving You', 'The Rain Song' and 'The Song Remains The Same' are our favourites."

5 THE PENNIES
Now I've Killed You Twice

"A brutal track by one of Louisville's greatest bands. This sounds like Bowie singing for Pink Floyd while making 'The Wall'. They're trying to get their album out now but they're having a hard time. It's fantastic."

6 THE CLASH
Train In Vain

"The best and most danceable Clash tune. We're all big Clash fans and it's a shame about Joe's passing. 'Combat Rock''s my favourite album but I usually make mixes. We like some punk, not all, but The Clash were brilliant songwriters."

7 GEORGE HARRISON
Beware Of Darkness

"I think 'All Things Must Pass' is better than any album John or Paul did post-Beatles, although they both wrote good songs. This is a true masterpiece."

8 THE BEACH BOYS
God Only Knows

"Tom, our bass player, picked this. We're huge Beach Boys fans, for the harmonies and everything. None of us can surf though, we wish we knew how."

9 BRUCE SPRINGSTEEN
Atlantic City

"This is a quiet, acoustic and powerful track from 'Nebraska' which is our favourite album. It's forgotten about sometimes but it's got some of his best songs."

10 AC/DC
Walk All Over You

"Totally bodacious! This is another one we'll listen to while driving. Any AC/DC will get us going. We all went to see them a couple of years ago in Cincinnati. It was amazing."

11 CANYON
Sleepwalker

"They're a band from DC who're just amazing. Traces of Pink Floyd, Neil Young, they're really sonic, lots of textures and landscapes, things that people aren't doing these days. We feel a real kinship with them."

12 BOBBY BARE JR
I'll Be Around

"It's got lovely horns and a *'Baa baa baa'* chorus that you'll sing for months. He's an awesome singer/songwriter who was in Bare Jr which was pretty rock. This is from his solo LP 'Young Criminals' Starvation League'."

NME.COM YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE NME.COM FOR DETAILS

PHOTOGRAPHY: SAM JONES

WWWHAT'S ON... NME.COM

NME.COM – YOUR NEW DAILY MUSIC FIX

That's right – every weekday we've got a brand new feature going up on **NME.COM**:

MONDAY – BRING IT ON DAY

Hear 'Good Head' by heavy rock heroes **TURBONEGRO**

TUESDAY – VIDEO DAY

See videos for **THE CORAL**'s 'Don't Think You're The First' and **RED HOT CHILI PEPPERS**' 'Don't Stop'

WEDNESDAY – COMPETITION DAY

Win tickets to see **AVRIL LAVIGNE** in concert

THURSDAY – INTERACT DAY

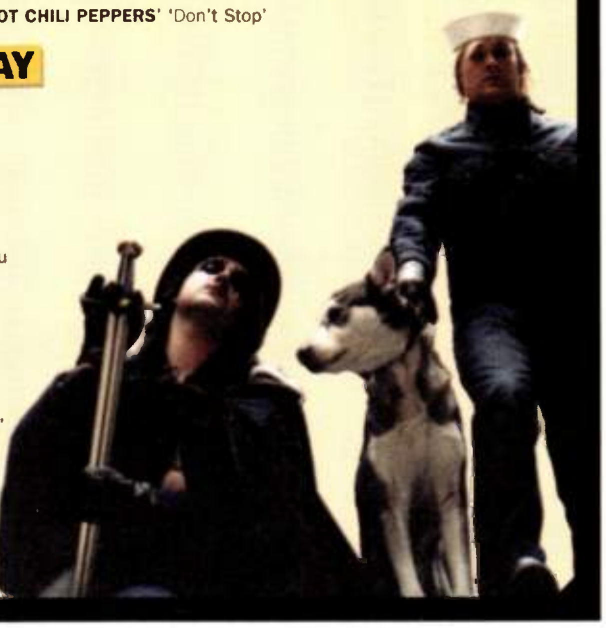
We want to know what your favourite album of all time is – and why you love it so much. Email your rants to **besteveralbum@nme.com** and we'll print a selection of the best

FRIDAY – AUDIO DAY

Hear 'Stop My Head' from **EVAN DANDO**'s new album 'Baby I'm Bored'

PLUS PLUS PLUS

News, a massive reviews archive and loads more from the award-winning team. And it's now 25 per cent faster than before!



PHOTOGRAPHY: DAVID ELLIS

BLING BLING

NME's top ten ringtones

1	(1)	**Songbird**	Oasis	(108988)
2	(4)	**The Truth Is No Words**	The Music	(109081)
3	(2)	**Time For Heroes**	The Libertines	(109008)
4	(5)	**Shut Up**	Kelly Osbourne	(109049)
5	(–)	**I'm With You**	Avril Lavigne	(109122)
6	(3)	**Honestly**	Zwan	(109029)
7	(6)	**Letters To You**	Finch	(109054)
8	(9)	**AM 180**	Grandaddy	(109074)
9	(8)	**Seen The Light**	Supergrass	(109070)
10	(7)	**Times Like These (One Way Motorway)**	Foo Fighters	(108869)

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Lost for words: The Music at Number Two

WRH

IT'S BOBBY GILLESPIE – LOOK AWAY NOW!

Perhaps the **Yeah Yeah Yeahs** don't like having their picture taken. But if you're going to see **The Kills** on a Friday night, is looking at the camera really too much to ask? Look, even **Bobby Gillespie** can do it, and his hair isn't as good as one Yeah, let alone three in a row. Oh well.

EYEWITNESS SPECIAL

IT'S JULIA TATU'S BIRTHDAY!

The time: 9pm The place: a restaurant in Prague The occasion: Julia's 18th birthday...

As Julia blossoms into a strong, independent woman this delicate – but thorny – plant symbolises her hopes and dreams. It could possibly be a Triffid.

Lena looks to the birthday girl, clearly obsessed. Though we knew this anyway because Lena's always grabbing Julia's breasts in photographs.

Like *EastEnders* favourite Dot Cotton, Julia plumps for a simple tomato juice. Had Cotton grown up in less repressed times, she and Ethel Skinner could have been music hall's answer to Tatu.

The rainbow combines fashion with lesbianism. It is, quite literally, a Judy Garland. In shonky foreign marriage ceremonies, brides are given paper garlands. Could Tatu have tied the knot? *("No" – the voice of reason)*

Julia caresses this super-strength Russian vodka. Its power lies within, yet the cap remains tightly screwed on. But like Julia's burgeoning sexuality, could tonight be the night the vodka finally runs free?

On one hand, these will lead to serious respiratory problems in later life. On the other – shut your mouth! How can you say she goes about things the wrong way?

Julia's creative muse could strike at any moment – even when dining, a pen is as vital an implement as a knife or even a fork.

This frame is actually the window to Julia's thoughts. A carelessly up-ended stool, a lonely dog in desperate need of attention. She is human, and she needs to be loved.

Lena's hair perfectly matches her scanty clothing – yet while Julia's hair is dark, her shorts are white. This perfectly illustrates – via the gift of icing – the star's inner turmoil. She is torn between those items she can choose, and those items with which she has been born. Should she attempt to change herself? And at what cost?

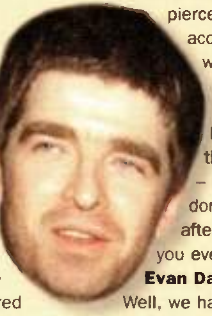
Lena is sporting a chic hooded top. If she was in a playground, people would put their sweet wrappers in that hood. Yet she is not, so they won't.

Lena has already eaten her dinner. THAT! WAS! NOT! EN-EER-UFFF!

Mmm... cake.

Again Julia refuses to make eye contact with Lena. Is she more obsessed with the fantasy vision offered by the cake, the thoughts in her head projected into the frame behind her head, or by reality that surrounds her at the table? We may never know.

PLUS ONES



Noel Gallagher (below) is making the most of the public's increasing ambivalence towards **Oasis**, and can now venture out on the town more often without fear of attack. He was out again for **The 'Burn** and **The Stands**' gig at London's 93 Feet East, though he bypassed the enormous queue and was in the venue by 8pm, where he stayed until well after closing time. According to one eyewitness, he appeared "pleased with himself". Is that the past tense for having had a wank? We rather hope not... ● While London Fashion Week was reeling from the use of **Interpol**'s 'Obstacle 1' in Maria Chen Pascual's catwalk show, **Starsailor**'s **James Walsh** was wandering up and down Oxford Street, looking rather confused. We're not sure quite how these two instances are connected, but we know there's a link somehow. Any ideas to the usual address, please... ● Last week, **The Thrills** went to see **The Sights** and **The Hiss**. We don't know about you, readers, but we can't help but feel that there really aren't enough 'The's in the world of new rock... ● Punk legends need practical underwear too, you know – and they need it at a price that's right. Just this week, **The Clash**'s **Paul Simonon** paid a visit to Marks & Spencer in the rebellious Whiteley's shopping centre. FYI: he still looks like a godlike genius, even when making a diversion into the groceries department... ● A-propos-of-nothing heckle of the week goes to the gentleman who, on the opening night of **Tom McRae**'s tour, pierced the magically acoustic atmosphere with a cry of "David Gray wanks ducks!" Here at *NME* we have nothing against the wanking of ducks – as long as they don't try to bill you afterwards... ● Have you ever wondered how **Evan Dando** is these days? Well, we have the answer. He's "looking healthy", according to those who spotted him at **Teenage Fanclub**'s Astoria show. Mateyboy from **The Wannadies** was there too, but his appearance was not noted... ● **Keith Flint** is filling his time well. The (contain your laughter, please) solo artist was spotted last week in London's leafy Barnes, near a launderette. You won't get *those* stains out, Keith. Not at 40 degrees. Later that very day, **Alan Partridge**'s fellow Radio Norwich DJ **Dave Clifton** was seen bumbling around Tufnell Park, no doubt on his way to take part in a spot of archery with **Tony Hadley**... ● And finally, what was **Rik Waller** buying in the Virgin Megastore last week? What was **Dermot O'Leary** having smeared over his baps at *NME*'s favourite sandwich shop? And why – dear god, why? – was **Declan Donnelly** singing the hits of **The Stone Roses** at a private party last Saturday? Frankly, readers, we have no idea...

BRING OUT YOUR GOSSIP!

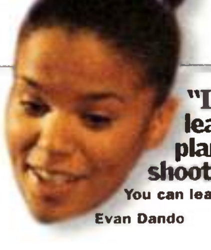
From Rachel in New York: "On Friday, February 21 I went to the Bowery Ballroom. After the show, who should I see? None other than Mr Streets himself, Mike Skinner! I interrupted his conversation and asked for a photo – he kindly obliged and was very nice but when my sister Sarah had her photo taken with him, he told her to put her finger in his ear. When Mike's friend took a while to take the photo, Mike added, 'Hurry up, her finger's getting dirty.' We're not sure what any of this means."

Neither are we, Rachel, neither are we. Oh well. Bring out your own gossip: *plusones@nme.com* is the address you will use...

VERBAL ABUSE

"With Liam, especially with obsessive fans, I always think of the John Lennon thing..."
Nicole Appleton. Translation: "He won't be compared to Lennon for his music"

"I went to the same school as Nelly Furtado. She played trombone"
Steve from Hot Hot Heat. He's like a bird



"I wasn't gonna leave this silly planet without shooting up"
You can leave the planet now, Evan Dando

"Six bucks is too much for a sandwich"
Avril Lavigne is saving up for songwriters

"Politics definitely interest me"
Ms Dynamite. HOLD THE FRONT PAGE!

"I'm not sure about the lying in bed with kids, but baby-dangling is cool"
Noel Gallagher's parenting tips

KELLY QUOTE

"I want to have a fat kid and name it Augustus just like that boy in Willy Wonka And The Chocolate Factory"

Got any Kelly quotes? Email them to *bigmouthkelly@nme.com*

Psssst, HEARD THE LATEST...?

HOTLY TIPPED SWEDISH ROCKERS,
BLINDSIDE, ARE SET TO PLAY
THEIR FIRST UK HEADLINE DATES
AT THE END OF MARCH....
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PHOTOGRAPHY: NANCY SARROUF/PA/WENN

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DIZZEE RASCAL

HOT NEW ACT

DIZZ THIS IT

Young Rascal: well, Dizzee Rapscallion wouldn't have been as snappy

Five reasons why Dizzee Rascal is the future of UK garage

Text: Imran Ahmed Photography: Jamie Beeden

The breakout star of east London's Roll Deep Crew, 18-year-old Dizzee Rascal is set to become UK garage's biggest new star with 'I ❤ U', a clunky slice of piston-powered industrial garage with the punch of More Fire Crew's 'Oi!' and the pikeyness of Prodigy's 'Charly'. About 16-year-old Dizzee getting his 15-year-old girlfriend pregnant, it's 'Billie Jean' for the two-step generation. Dizzee is on the verge of signing a three-album deal with XL Recordings. Here's five reasons to ❤ him…

1 SO SOLID HATE HIM

Asher D's rivalry with Dizzee was the first public sighting of the growing south vs east London garage rivalry. In his first interview after being released from prison, Asher dismissed Dizzee as "not on my level".

"He started it," Dizzee says. "He came out of prison and his strategy was to go for the one who was on top. But there's consequences, y'know what I'm saying? I'm gonna retaliate – but only lyrically, y'get me?"

> "My teachers used to say, 'You're such a rascal.' And I liked it, so I kept it"

2 HE SUPPORTED JAY-Z AND THE STREETS BEFORE HE HAD A RECORD DEAL

"The Jay-Z thing at Wembley Arena has only just sunk in, y'know? I tried to treat it like a normal rave and then eight-and-a-half minutes through I realised how many people was there. All I could think of was RAHHHHHHHH! I managed to get through it but I was shook up a bit afterwards; I just wanted to go home. The Streets was a very different crowd… I think The Streets is very tight, man; the country needed something like that."

3 HE WRITES THE BEST LYRICS ABOUT BRITISH STREET LIFE SINCE MIKE SKINNER

"Queen Elizabeth don't know me so/How can she control me?/ When I live street and she lives neat" – 'Too Far'

"Looks like I'm losing mates/ There's a lot of hostilities near my gates/We used to fight with kids from other estates/Now 8mm settle debates" – 'Brand New Day'

4 HE'S A BIT OF A LADIES' MAN

"Have I got a girlfriend? Nah, man, I just get around and about. Maybe a bit more than the average boy… But my attitude towards girls stinks, y'getme? My attitude attracts the kind of girls that have the same bad attitude."

5 HE'S GOT THE MOST VICTORIAN MC NAME… EVER

"People started calling me Dizzee when I was 13, 14 'cos of my DJ skills. Then because I was the naughtiest kid in the school *(He was kicked out of four schools in five years – Education Ed)* my teachers used to say, 'You're such a rascal.' And I liked it, so I kept it."

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★★★★ "HILARIOUS" GLAMOUR ★★★★ "TOP ONE... 24-CARAT COMEDY GOLD" TOTAL FILM

★★★★ "VERY FUNNY... JARVIS IS ON TOP FORM... DAMON ALBARN IS AMUSING BUT... IT'S NOEL & LIAM WHO ARE AT THEIR MOST PRICELESS" UNCUT

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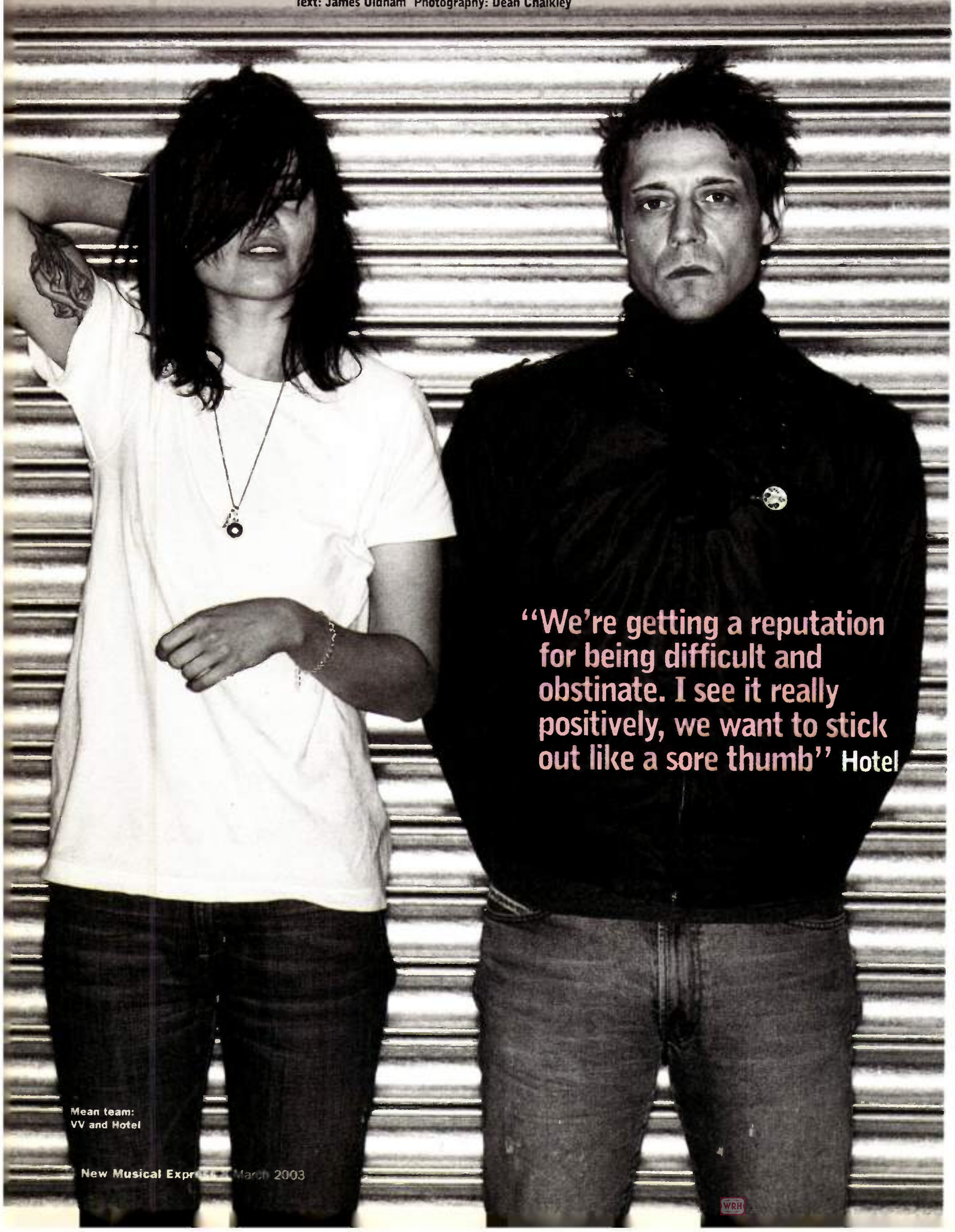
Fatal ATTRACTION

Their heroes are doomed Parisian nihilists, and they want people to hate them – clearly The Kills' Hotel and VV are made for each other

Text: James Oldham Photography: Dean Chalkley



Mean team: VV and Hotel

> "We're getting a reputation for being difficult and obstinate. I see it really positively, we want to stick out like a sore thumb" **Hotel**

The Kills don't like talking to other people. So here are some things you should know:

1 They're two wired-up, needle-thin Velvet Underground obsessives who've changed their lives to be in The Kills.

2 If they operated in real life their names would be Jamie Hince and Alison Mosshart. Jamie used to be in pre-Britpop punkers Scarfo and then Fiji, while Alison served ten years in Florida group Discount.

3 Alison once didn't eat for six months, surviving on a diet of lemon-flavoured drinks. They don't want to talk about that, though.

4 When they formed The Kills at the start of 2001, they changed identities – Jamie becoming Hotel, Alison becoming VV. They spent their formative months locked in a basement and the first fruits of their union were heard on last year's brilliant 'Black Rooster' EP – the best debut of 2002.

5 Their heroes are Parisian nihilists Florence Rey and Audry Maupin. In 1998, the couple were involved in a shoot-out with French police after stealing guns and money. Five people were killed including Maupin. Rey was sentenced to 20 years imprisonment. The Kills have a similarly psychotic manifesto, as their debut album, 'Keep On Your Mean Side', is about to prove.

6 Determined to avoid being in a scene and being "just another band", when *NME* met them they filmed the interview and insisted on telling their story entirely in their own words. They're weird like that. Here's what they said.

MEETING

VV: "We met in 1998. It was about the time I started writing things on my own. Hotel was the first person I showed anything to. I was living downstairs and he was living upstairs and I'd wake up in the morning and hear him play guitar."

Hotel: "When we first met we just checked each other out without speaking. The moment we started speaking, we couldn't stop."

WRITING

VV: "I actually moved to London on New Year's Eve, 2000. Hotel had lent me a four-track on a tour I was doing with my old band Discount. I took it all over Europe doing recordings."

Hotel: "She really wanted to write songs, but she couldn't play an instrument. It had been a long time since I'd seen that passion in someone. Because she couldn't play, she'd just lock herself away where no-one could hear her. Something really primitive came out, it was like hearing something coming from someone's soul."

VV: "I'm totally obsessive about things. I'm really high/low and bipolar. I get really excited about things, really hooked. After he heard my tapes, we agreed to send things back and forth to each other. I got so excited about it that I couldn't be in America any more."

HARDCORE

Hotel: "When VV first came over, it felt like London was a really barren place. We started looking to American bands and scenes that had been really inspiring, things like riot grrrl or Fugazi."

VV: "Fugazi were the first band I listened to when I was really young and they're the band that's been my favourite ever since. I totally understood and related to what they said about artistic control. It's about being in a position where you only have to answer to yourself."

DIFFICULT

Hotel: "We decided from the off that we wanted to create our own scene, we didn't want to be part of anything else. We aren't that bothered about selling a million records. We just want to leave our mark and be an important band."

VV: "Initially we only gave a CD to our friend in the Rough Trade Shop. Then all hell broke loose."

Hotel: "I think we're getting a reputation for being difficult and obstinate. I see it really positively, we want to stick out like a sore thumb. We want people to say, 'What the fuck is this?'"

CRUEL

Hotel: "We recorded our album in a couple of weeks at Toerag Studios last November. I love records like PJ Harvey's 'Rid Of Me' where the guitar starts up and you can hear the snare drum rattling in the background and you can hear people lighting cigarettes. We called it 'Keep On Your Mean Side', because that seemed to be the theme of it. There's a real cruelty and viciousness that we're fascinated by. We're pretty cruel to each other, because we're both very volatile people. We're not laid-back. It's not all high-fives."

VV: "We're not a couple."

MISANTHROPY

VV: "I like the fact that people might hate us."

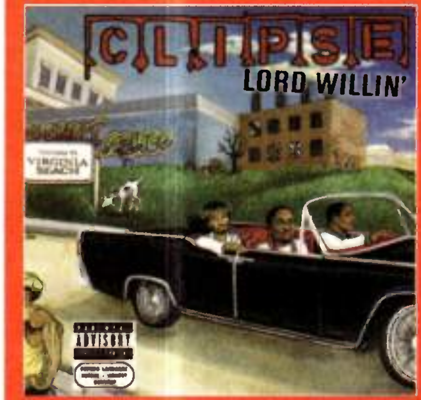
Hotel: "I've always thought that the more popular a band gets, the less radical they become. To me, it makes them less important. We're still in my bedroom making music as far as I'm concerned."

NME.COM LISTEN TO 'CAT CLAW' ONLINE NOW

NME ALBUM REVIEWS SEE PAGE 45 FOR A REVIEW OF THE KILLS' ALBUM 'KEEP ON YOUR MEAN SIDE'

NME LIVE REVIEWS SEE PAGE 52 FOR A REVIEW OF THE KILLS' RECENT LONDON GIG

VIRGIN LOVES



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Lord Willin'

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Snoop Dogg
Paid Tha Cost To Be Da Boss

Album
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50 Cent
Guess Who's Back?

Album Out Now
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Blowing up on both sides of the Atlantic, check out 50 Cent's debut Stateside smash – a much sought after collection of his earlier material.

HOOD RADIO V.1
DJ WHOOKID

DJ Whookid
Hood Radio Volume 1

Album
Out Now

DJ Whookid – 50 Cent's official DJ – is one of the top Stateside mix-tape DJ's. His first official album is packed with exclusives from NORE, 50 Cent, Prodigy, Nas, Beanie Sigel, LL Cool J and many more.

N·E·R·D
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N.E.R.D
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Mixing everything from hip-hop beats to black psychedelic pop and rock, the album is a cocktail of their trademark sound with influences from AC/DC to Kool & The Gang.

JURASSIC 5 POWER IN NUMBERS

Jurassic 5
Power In Numbers

Album
Out Now

Jurrasic 5's new Tour Edition of Power In Numbers features a bonus track & DVD with exclusive live footage. This is possibly the coolest band in Hip Hop.

THE ROOTS
PHRENOLOGY

The Roots
Phrenology

Album Out Now
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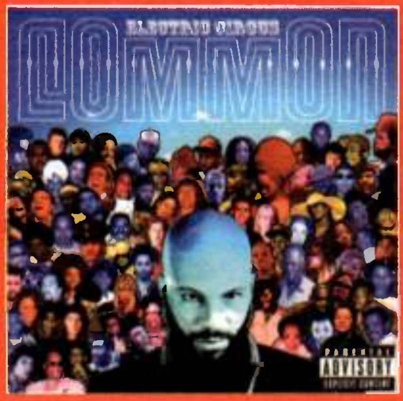

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BABY I'M BACK

When grunge ruled the world, he was the most lusted-after man in rock. Then he lost his mind down a storm drain. So what's the inside of Evan Dando's head like now?

Text: Ted Kessler Photography: Jamie Beeden

Few rock'n'rollers have crashed from such a spectacular height as Evan Dando. Fewer still live to tell the tale. In 1992, he was primed to be the biggest rock star in the world, bigger even than his friend Kurt Cobain. As the singer in little-known Boston indie combo The Lemonheads, Dando had surprised himself by scoring a huge international hit with a pop-grunge version of Simon & Garfunkel's 'Mrs Robinson'. The band had recorded it in one take for a compilation and were upset to discover it had become their calling card.

Nevertheless, the hit propelled the handsome 25-year-old onto magazine covers across the globe and rekindled interest in an album of sunny country grunge called 'It's A Shame About Ray'. With 'Mrs Robinson' tacked on the end, the band's fifth album became more successful than all of its predecessors rolled into one, scorching its way into the charts on both sides of the Atlantic.

But it was Dando that sold it as much as the great tunes. He was the anti-Cobain. Evan didn't hate himself and want to die. He wanted to skateboard. When asked the time, he quoted Blake instead ("Who needs time when you've got angels in the trees?"). His favourite sound was his phone ringing because "man, when it rings, that's the unknown!". *NME* voted him Man Of The Year. The whole world – well, mainly girls of a certain disposition – fell in love with him.

And Evan loved the world right back – way too much. He couldn't stand not touring, so when The Lemonheads ended their world tour Dando just piled into the back of his new friends Oasis' tourbus, becoming an onstage, pissed presence at everything the band did. People started laughing at him, but Evan couldn't hear the punchline.

He turned up everywhere with his guitar at his chest, becoming dreadfully over-exposed. And the more exposed he became, the more complex he revealed himself to be. He spoke openly of using heroin. When *NME* went to interview him once for a cover, the conversation had to be conducted by paper and pencil because, as Evan explained at the time, "the crack has fucked up my voice". His star was falling fast. When photos appeared of Evan and Courtney Love in bed together just weeks after Kurt Cobain's suicide, people stopped laughing at him and started to turn away.

Evan, though, couldn't just turn away. He gigged ferociously but it became increasingly haphazard. At Glastonbury '95 he was bottled off the acoustic stage. Then, in Australia, he literally lost his mind and spent several days looking for it down pavement drains, before being arrested at the airport trying to retrace his steps to New York because he thought he'd left his mind somewhere on the way in. The end was nigh.

There was one final Lemonheads album in 1996, the brilliant, confessional 'Car Button Cloth'. Then he split the band. And since then?

"Mostly odd things, helping like," he jokes, quoting *A Clockwork Orange* and clutching a can of non-alcoholic beer in the lounge of his exotic London hotel. Pink shirt, white sneakers, woolly hat, toothy grin: he looks fantastically well for a guy last seen by *NME* smoking pot through a rusty can.

"I met my wife in '98 and that's when I first felt non drug-induced happiness. I stopped taking heroin. I haven't had a drink for nine months and that's been so great because I'm alcoholic. I've got into skateboarding again. I've travelled, discovered new pleasures. And I've made this record *('Baby I'm Bored')*. It's just the coolest thing."

It really is.

Evan was primed for rock'n'roll living from the start. The son of moneyed hipsters from Boston, he was reading William Burroughs by age ten, followed by Bukowski and Coleridge because "they all loved drugs so much". He started smoking pot at nine and by 14 was into acid, mushrooms and cocaine, consequently having to retake his first year at private school. He was into heroin by 19.

"I did a lot of drugs and don't regret it," he says, "But I came out healthy. A lot of my friends didn't."

The end came one September morning when he looked out of his Manhattan apartment window to watch the second plane slam into the World Trade Centre just two blocks away. "All the money in the world truly can't buy a near death experience. I really wanted to stay alive after that."

Remarkably, considering all that he had and lost, Evan's not bitter. He's charming, funny, smart and relaxed. But not bitter.

"I regret nothing. Fuck it, I think young bands should do drugs. I liked it. I chased the rock'n'roll dream, I crashed and burned. I think any rock'n'roller worth their salt should be completely out of their minds on drugs if they're 21. It's good for bands. You write a different kind of song when you've been on speed for four days."

And you also write a different kind of song when you've lived through all Evan has. The kind of soft-focus, perfectly constructed odes to love, death and addiction that are located on 'Baby I'm Bored'. It's hard to imagine there'll be a sweeter rock album all year. Evan says he's never felt better or more motivated. He plans to work constantly for the next three years, recording, touring and writing a book.

"I don't crave fame," he says. "I just want to produce as much as possible. Of all the buzzes, that and love are the best. I sincerely believe that."

We leave him – as always – strumming his guitar in the hallway of his hotel.

"Come and see me on tour," he calls. "We can share a can of Kaliber together."

Who could possibly refuse?

> "Fuck it, I think young bands should do drugs. I liked it. I chased the rock'n'roll dream, I crashed and burned"

NME.COM LISTEN TO TRACK 'STOP MY HEAD' FROM EVEN DANDO'S NEW ALBUM ONLINE NOW

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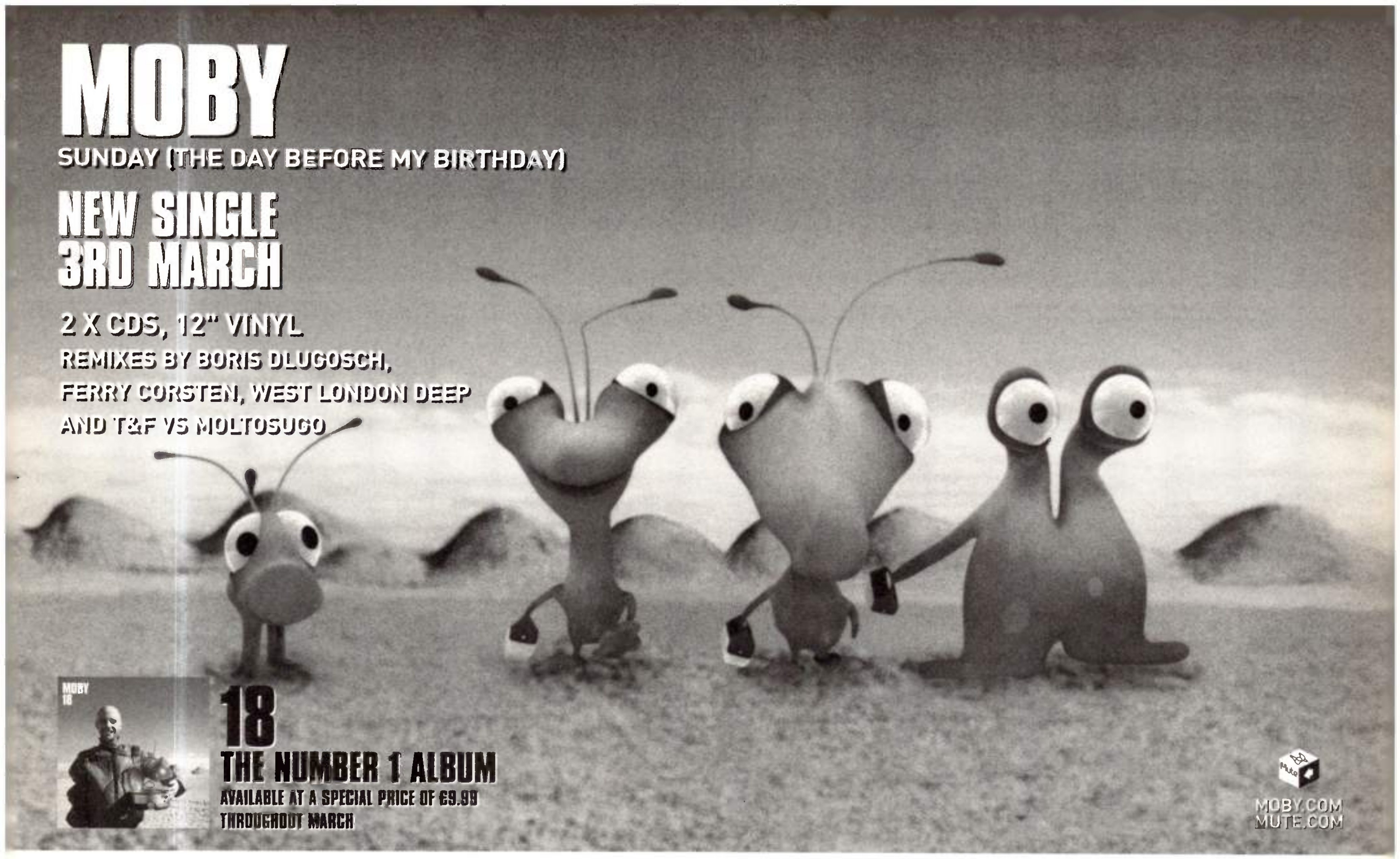

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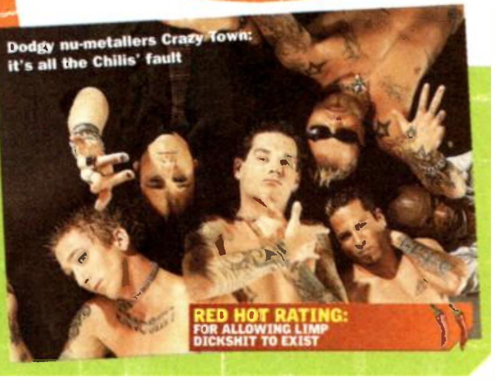
THEY CRASH HARLEYS, SPORT MULTIPLE TATS AND SHAG ANYTHING WITH LEGS. THREE OF THEM TURNED 40 LAST YEAR, YET 'BY THE WAY' IS THEIR MOST LITHE AND VIRILE LP YET. ON THE EVE OF THEIR SELL-OUT UK TOUR, NME GIVES YOU…

20 REASONS WHY THE RED HOT CHILI PEPPERS ROCK!

Text: **Stephen Dalton**

THEY INVENTED NU-METAL – BY ACCIDENT

For most of the '80s, the Chili Peppers were fiercely unfashionable pioneers of big-shorted funk-metal, juvenile sexism, white-boy rap and puerile humour. As bassist Flea explains, "Me and Hillel and Anthony used to live together in this house. People would come over, we'd hang out, smoke pot and drink beer, put socks on our dicks and run around. It was kids living together, having fun."



Dodgy nu-metallers Crazy Town: it's all the Chilis' fault

RED HOT RATING:
FOR ALLOWING LIMP DICKSHIT TO EXIST

THEY HAVE CELEBRITY MATES

The Chilis are Hollywood royalty and count among their famous fans Tom Hanks, Gwyneth Paltrow, film director Gus Van Sant (who directed the 'Under The Bridge' video, took sleeve photos for 'Bloodsugarsexmagik' and cast Flea in two feature films) and Christina Ricci, who wrote Kiedis a fan letter at the age of 11. But not Jack Nicholson, who once blanked the singer at an LA Lakers game.

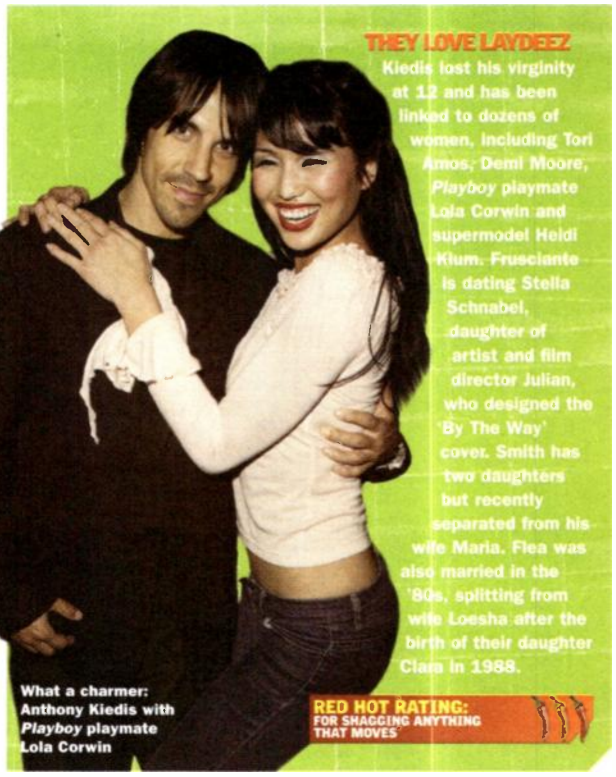
RED HOT RATING:
FOR HAVING COOL MATES, THOUGH JACK'S COOLER

THEY CAN BE TOTAL DICKS

At the band's frat-boy nadir, Kiedis was convicted of sexual battery and indecent exposure after whipping out his love muscle following a 1989 show in Virginia. A year later, Flea and Smith were arrested after running rampage on an MTV show, lifting up and spanking a female audience member. They were found guilty of battery, while Flea was fined for disorderly conduct and solicitation to commit an "unnatural and lascivious" act.

"I did verbally abuse her, and it was wrong," he admits. "But I did not assault anybody, and it was not sexual."

RED HOT RATING:
ZERO CHILIS. GO FIGURE



What a charmer: Anthony Kiedis with *Playboy* playmate Lola Corwin

THEY LOVE LAYDEEZ

Kiedis lost his virginity at 12 and has been linked to dozens of women, including Tori Amos, Demi Moore, *Playboy* playmate Lola Corwin and supermodel Heidi Klum. Frusciante is dating Stella Schnabel, daughter of artist and film director Julian, who designed the 'By The Way' cover. Smith has two daughters but recently separated from his wife Maria. Flea was also married in the '80s, splitting from wife Loesha after the birth of their daughter Clara in 1988.

RED HOT RATING:
FOR SHAGGING ANYTHING THAT MOVES

THEY'VE TAKEN MORE DRUGS THAN IS HEALTHY

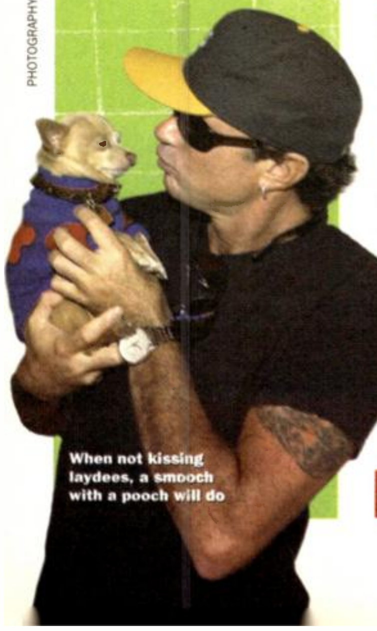
Most Chilis members past and present have had serious brushes with drugs. Original guitarist Hillel Slovak died of a heroin overdose in June 1988. Kiedis went into rehab in Mexico soon afterwards, but has suffered "a couple of setbacks" since. He later tried to quit using acupuncture. Today he is not only drug-free but a teetotal, vegan non-smoker.

RED HOT RATING:
DYING YOUNG'S NOT COOL, DUDE

THEY LOVE DOGS

Singer Anthony Kiedis has a year-old Ridgeback called Buster which he had to send to "obedience school" to stop it pissing everywhere. Flea has a mastiff that's a "sloth-like sea cow" and a boxer which is a "wild freak".

RED HOT RATING:
COME ON! DOGS ROCK!



When not kissing laydees, a smooch with a pooch will do

THEY SHIT IN BOXES

Before settling on Rick Rubin as their regular producer, the Chilis made their eponymous 1984 debut album with Andy Gill of the Leeds-based post-punk agit-funkers Gang Of Four. Unhappy with his production, the band shat in a pizza box and and delivered it to Gill. His response was priceless: "Typical."

RED HOT RATING:
UNHYGIENIC, BUT PRETTY PUNK

THEY GO THROUGH GUITARISTS WITH SPINAL TAP-LIKE FREQUENCY

Seven, at the last count. Hillel Slovak's temporary stand-ins, Jack Sherman and Duane 'Blackbyrd' McKnight, lasted just a few months apiece. Teenage virtuoso John Frusciante arrived to play on 'Mother's Milk' in 1989 and 'Bloodsugarsexmagik' in 1991, but left to sink into chemical hell in 1992. More short-lived stand-ins Arik Marshall and Jesse Tobias followed, before former Jane's Addiction guitarist Dave Navarro joined in the mid-'90s. A cleaned-up Frusciante eventually replaced Navarro in 1998.

RED HOT RATING:
CLOSET PRECIOUS MUSO ALERT

THEY PLAY AWAY

Outside of the Chilis, Frusciante has recorded three solo albums, and guested with Flea on Tricky's 2001 album, 'Blowback'. Flea performed with the reformed Jane's Addiction and played on Alanis Morissette's 'You Oughta Know' and rapper Young MC's hit 'Bust A Move'. In late-2000, these two rogue Chilis also played a one-off show as a Joy Division covers band.

RED HOT RATING:
FOR GOOD TASTE, BUT POINTS DEDUCTED FOR ALANIS

> **Anthony Kiedis refuses to identify the real bridge in LA where his addiction hit rock bottom because it's a hangout for "Mafioso drug rings"**

THEY KEEP THE MEDICAL PROFESSION BUSY

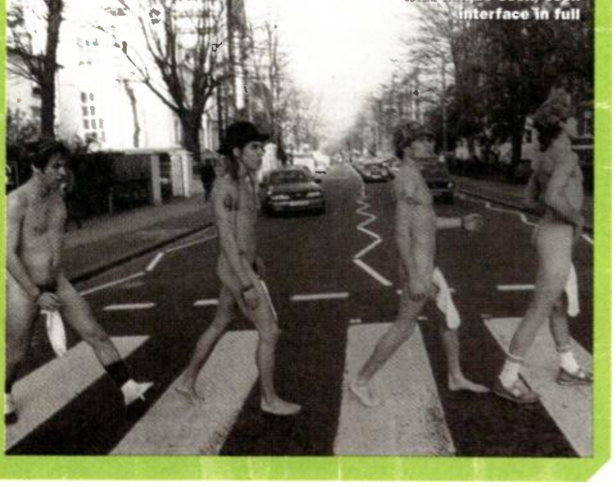
Flea has a "cool-looking Frankenstein scar" on his right arm from running through a plate glass window at the age of five. Smith was hospitalised after crashing his Harley in 1995, and Kiedis spent five hours having a dislocated wrist fixed after being knocked from *his* Harley by an elderly woman motorist in 1997. A year later, Frusciante had £70,000-worth of restorative dental surgery to replace teeth lost due to drug abuse.

RED HOT RATING:
ROCK'N'ROLL INJURIES, BUT ALL A BIT RUBBISH

THEY LOVE THEIR 'OLD CHAPS'

Kiedis claims the best thing about being a man is "ownership of a beautiful, powerful, and creative male organ". The band's famous socks-on-cocks uniform was first aired in 1983 at an LA club famous for its semi-nude waitresses. Immortalised on the Beatles-parodying cover of their 1988 'Abbey Road' EP, the cock-sock routine is rarely aired nowadays by the sober, sensitive, mature Chilis. Yeah, right.

RED HOT RATING:
WE GOT THE JOKE. NOW PLEASE PUT THEM AWAY



That unique sock/cock interface in full

THEIR BODIES ARE SACRED TEMPLES

An old-school Chili Peppers rider: cocaine mountain, heroin pie, Jack Daniel's lake. Today: tofu, vegan nibbles and Egyptian liquorice tea. No, really.

RED HOT RATING:
BORING, BUT THEY'RE LOOKING GOOD ON IT

THEY ARE HARDCORE HIPPIES

The Chilis love nature, mysticism, meditation, yoga, spirituality. They are hippies, basically, with a hazy New Age philosophy embodied in the "star of infinity" on the cover of 'Bloodsugarsexmagik'.

"We live in a world packed with desensitising forces that strip the world of magic," Kiedis explains. "Music can help restore a sense of magic."

RED HOT RATING:
YOU SMELLY HIPPIES. YOU SHOULD GET OUT MORE…

THEY ARE NOT REALLY CALIFORNICATORS

Despite their professed love of Southern California, none of the

PHOTOGRAPHY: WIRE IMAGE/MOVIESTORE/ROGER SARGENT/SPLASH/GEOFF MOORE/ICON INTERNATIONAL

WRH

It's spice to be back: (l-r) John Frusciante, Anthony Kiedis, Chad Smith and Flea

> **Unhappy with Andy Gill's production, the band shat in a pizza box and delivered it to him. His response: "Typical"**

THEY WORSHIP JIMI HENDRIX

The Chilis covered Jimi's 'Fire' in 1988. Flea has Hendrix tattooed on his arm while all the band namecheck him as a musical hero. Frusciante says, "Hendrix has had the biggest effect on the way I look at music. To me there's no difference between him and Igor Stravinsky, or Edgard Varese, or Iannis Xenakis, or John Coltrane, or Miles Davis, or Eric Dolphy, because music is one big cosmic swirl of beauty."

RED HOT RATING: OBVIOUS, MAYBE, BUT HENDRIX WAS ROCK

Screen stars! Kiedis in *Point Break* and (below) Flea in *The Big Lebowski*

THEY CAN ACT

Kiedis appeared in *Less Than Zero* (1987) and *Point Break* (1991). Flea was in seminal punk movie *Suburbia* (1984), two *Back To The Future* sequels, Gus Van Sant's *My Own Private Idaho* (1991) and *Psycho* (1998), and played a terrorist in *The Big Lebowski* (1998). Respect.

RED HOT RATING: MOSTLY DECENT STUFF, NO HONEST

band are native to the West Coast. Bassist Flea was born in Melbourne, Australia, and raised in New York. Kiedis was born and raised in Grand Rapids, Michigan. Frusciante is a New Yorker, while drummer Chad Smith hails from Minnesota.

RED HOT RATING: IT'S WHERE YOUR MENTAL HEADSPACE IS AT

THEY IMMORTALISED A SECRET LOS ANGELES LANDMARK

Anthony Kiedis refuses to identify the real bridge in downtown LA where his heroin addiction hit rock bottom, inspiring the band's breakthrough 1992 single, 'Under The Bridge', mainly because it remains a gang hang-out for "miniature Mafioso drug rings".

RED HOT RATING: FOR TURNING PAIN INTO COMMERCIAL GAIN

THEY ARE FUCKING LOADED

Having sold upwards of 30 million albums in the last decade, the Chilis now live the rock playboy life. They have multiple houses in Hollywood, Big Sur, Malibu, New Zealand and Australia between them, while Kiedis owns several motorbikes and a 1967 Chevrolet Camaro RS convertible. But they also use their money charitably – Flea opened East LA's Silverlake Conservatory Of Music two years ago to provide cheap music lessons to the local community.

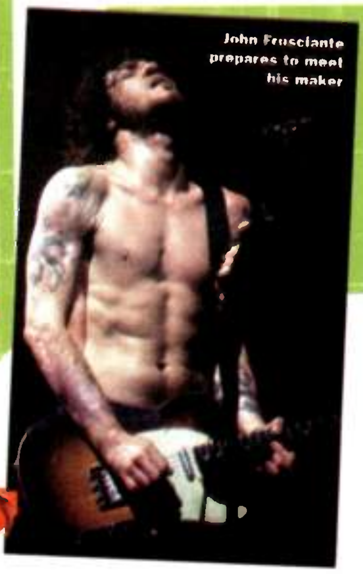
RED HOT RATING: FOR NOT BUYING A TROUT FARM

Tat's the way they like it: body art is compulsory

THEY'RE COVERED IN TATS

Tattoos are a Chilis initiation rite, especially circular Aztec symbols. Kiedis has turned his body into a giant canvas for tattoo guru Henk 'Henky Penky' Schiffmacher, who designed the Aztec octopus on Frusciante's arm and Flea's elephant bracelet. His work for Kiedis includes a giant American Indian totem on his back as homage to the singer's Apache heritage.

RED HOT RATING: FOR BEING CLASSIC-ROCK CLICHES



John Frusciante prepares to meet his maker

THEIR CURRENT GUITARIST NEARLY DIED... FIVE TIMES

Plagued by stress, depression and visions, Frusciante quit the band in 1992 and sought refuge in heroin, overdosing five times in five years. He decided to try a novel detox method in late-1997: snorting speed, shooting cocaine and smoking crack.

"I knew I was going to die," he says. "This was January and I was positive I would be dead by March if I kept on taking drugs. So I tried it without doing any drugs at all."

RED HOT RATING: FOR NOT BEING AN ANTI-DRUGS BORE

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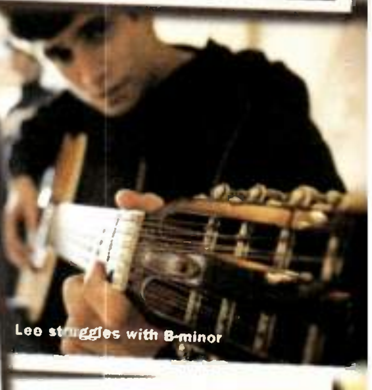
NME LIVE REVIEWS READ A FULL REPORT FROM THE FIRST DATE OF THEIR UK TOUR NEXT WEEK!

Down on the Matrix Farm: The Coral (l-r) Lee, Ian, Paul, Bill, Nick and James

James, Paul and Bill find that the studio budget did not include chairs

A cosy Scouse singalong round the old joanna, Ia

Ian is a bit of a sex cymbal



Leo struggles with B-minor

Another day, another psychedelic space cowboy jam

"So which is the Eskimo Weirdy Freakout button?": in the studio with producer Ian Broudie (left)

'It's like an elf on smack!'

They may have lost last year's Best Album honours to Coldplay, but The Coral don't care – they've already made the follow-up. It's darker and druggier with added Eskimos. Singer James Skelly tells all

Text: Paul Moody Photography: Kevin Power

"The new album's called 'Matrix Farm'!" booms James Skelly cheerfully, waltzing around his front room, ideas flying off the top of his head in all directions. "And the key to the matrix is in David Sneddon's chin! You have to eat a bowl of Sneddon Brek to activate it!"

To his right, keyboardist Nick Power – in trademark red kagoul – dodges this extreme nugget of Skellyan surreality by taking a sip of steaming tea from an ET mug. We are here in the oddly normal surrounds of James' terraced house in Hoylake (psychedelic shagpad rating: zero) and spirits are high.

Having dissected the previous night's annual Brits fiasco (James: "I hate those things, mate; but Blue were mind-blowing!") and floated plans for a vast open-air show in New Brighton in the summer (James: "We're getting Jeremy Beadle as compere"), cigarettes are distributed and a dusty black tape recorder is placed solemnly on the living room table.

Because the good news is that, having been forced to cancel their recent UK tour owing to rhythm guitarist Lee's playing-induced injury (Nick: "He's better now; he's getting a cyber-wrist"), The Coral have completed their second album, the follow-up to 'The Coral', in record speed.

All the following are working titles and there's likely to be some reshuffling before 'Matrix Farm' (or whatever it's finally called) hits the shops in June.

"We've just got too many songs, it's beyond our control," announces James breezily as, with the TV tuned, bizarrely, to static, he presses a button on the tape recorder, lights up a Marlboro Light and – in no particular order – the first ever play of 'Matrix Farm' begins...

In The Forest

"This is gonna be the first track," announces James, as a hauntingly repetitive Hammond organ drone starts up. Slowly it builds into a monumental dose of psychedelia, like a druggier 'Shadows Fall', over which James sings the lines, *"I'm in the forest so rare and divine/This is the place where you lose your mind"*.

The 'quirky' period is clearly behind us.

Leizah

"I've had this one for ages," explains James as the gothic splurge evaporates and we're listening to a beautiful acoustic jangle which brings to mind a more complex 'Songbird' but with a sharp lyrical twist (*"She will cut you down to size/Reveal the truth behind your disguise"*). A gem.

James: "I really like this one. It's just a dead nice tune. Like The Byrds or something."

Secret Kiss

Film score-ish late night tune in the spirit of 'Waiting For The Heartaches' about a secret love affair (*"Down the river to the docks/That's where we'll meet"*).

James: "It's very Scott Walker, isn't it? Sort of crossed with James Bond!"

Pass It On

Another surefire smash single; as bright as the sun rising over Hoylake on a fresh June morning, over which James sings of the bittersweet symphonies playing in his head: *"When it's done and all this is gone/Just find a feeling/Pass it on"*.

In two minutes and 15 seconds, it's all over. The new 'Dreaming Of You'.

Careless Hands

Textbook Coral voyage into the realms of warped 'space cowboy music' which breaks down after three and a half minutes and heads off into a dreamy, tripped-out outro.

James: "It's quite like Love, I think, but what I was really after was getting the sound of the West Coast Pop Art Experimental Band."

"It's called 'Matrix Farm'. And the key to the matrix is David Sneddon's chin!" James Skelly on that cryptic possible LP title

Gypsy Market Blues

James and Nick look like they're going to catapult themselves into the middle of next week as a brilliant Beefheart-meets-the Stones-style garage stomper starts in the fashion of 'Skeleton Key' but ten times heavier.

"It's about searching for a pair of gypsy market boots!" explains James, relocated to an armchair.

"You can't find a decent pair anywhere these days," adds Nick.

Bill McCai

'Eleanor Rigby'-ish lyric about a local character who meets a sticky end. A darker, bleaker relation of 'Simon Diamond'.

James: "I'm really pleased with the lyrics on this one. It's about how I used to get the train into town every day and just see the same people and how all their youthful hopes would just drain out of them. When you're young, life just seems so full of promise but then real life takes over and it's difficult to get that sense of wonder back."

Don't Think You're The First

The new single. A Coral-patented sea shanty-spaghetti western hybrid with the best melody and lyric James has yet conjured up. A gorgeous pop single.

James: "It's my favourite. I've just been reading *Death Of A Salesman* by Arthur Miller and you can relate it to that. I know people think we should be singing songs about getting wasted and going crazy just because the first record did alright, but that's not where we're at."

Eskimo's Lament

"I wrote this one," pipes up Nick as a ghostly, Super Furry Animals-esque ballad starts up. "It's just about one of those days when it's pouring with rain, there's nothing going on and you're really bored. It's sort of like the feel of Beck's 'Mutations'. Except in New Orleans. Or like an elf on smack!"

Well, we did ask.

When Good Times Go Bad

Full-on rumbling psycho-delia. Bad acid guitars drone into a monumental tale of strangeness which will have fans of 'Dreaming Of You' reaching for the paracetamol. James and Nick can't contain themselves.

"I love this one, mate!" declares James. "Total fuckin' paranoia!"

Nick: "It's krautrock! But total puke world!"

James: "We've got a 16-minute version, a bit like 'Interstellar Overdrive' by the Floyd. Just total acid weirdness. We'll clear the room with this one!"

Confessions Of A DDD

Starting off in an almost lounge-like shuffle, 'Confessions...' builds into a 'Goodbye'-like stomper, much influenced by the band's recent obsession with '60s Brit R&B rousers The Yardbirds. A killer lyric from James, it includes the line, *"At night he dreams of buccaneers/Pirate ships and privateers"*, before a mind-blowing brass-freakout outro. A hit!

NME'S VERDICT

Free from quirkiness, The Coral's second album sees them cast a bolder, darker, weirder spell than on their debut. Think *Treasure Island* as directed by David Lynch. Not bad for a 23-year-old like Skelly.

"I can't listen to the first album any more," agrees James. "But now we've done the new album, no-one else has to either!"

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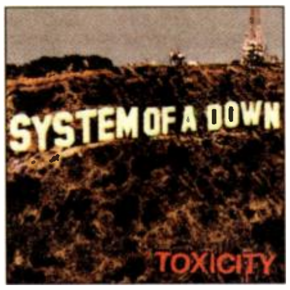
SYSTEM OF A DOWN
TOXICITY

System Of The Down
Toxicity

Foo Fighters

Foo Fighters
The Colour
And The Shape

Gorillaz
Gorillaz

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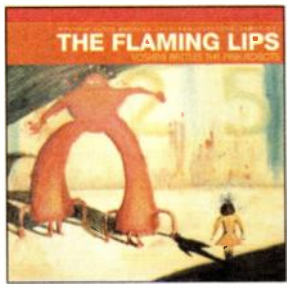
THE FLAMING LIPS

The Flaming Lips
Yoshimi Battles
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RED HOT CHILI PEPPERS
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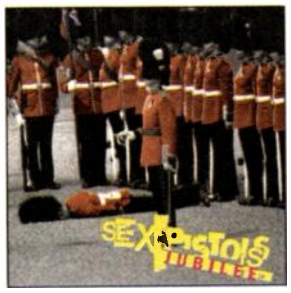
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FEVER PITCH

After Courtney-bashing high jinks in Texas and a practical joke-strewn live trek with the Blues Explosion, you wouldn't expect the Yeah Yeah Yeahs to be a bag of nerves backstage at a warm-up in Wales. But then, NYC's crucial three are learning to expect the unexpected

Text: Louis Pattison Photography: James Looker

Affirmative action: Yeah Yeah Yeahs' Nick Zinner, Karen O and Brian Chase warm up for their warm-up

Funny thing, stage fright. It's all about anticipation. Will the sound be OK? Will they like the new songs? Are we going to suck? Right now, the Yeah Yeah Yeahs are finding those fears difficult to shake. Tonight's gig is an intimate show at the Cardiff Barfly, a low-key warm-up for the band's forthcoming seven-date UK tour. The Yeah Yeah Yeahs haven't played a show together since the last night of their Australian tour with Liars back in mid-December.

Drummer Brian Chase is keeping it together: he's just come off tour with his experimental noise side-project The Seconds, so he's in the right frame of mind. And although quiet guitarist Nick Zinner admits he's a bit jumpy, he hides it well.

However, frontwoman Karen O is wracked with nerves. The mid-afternoon soundcheck is going badly. Everything on the small stage is rattling and she can't hear her vocals in the monitor. Eventually, she storms off upset, shutting herself in the bus. When she appears later for a brief 15-minute interview, her hands tremble and she fiddles uncomfortably with her backstage pass like she'd rather be anywhere else but here. Maybe it's the pressure of being the Next Big Thing in music, a worldwide fashion leader and a role model for girl power, all before your first album's out. Or maybe she just hasn't got her armour on yet.

DRESSING UP WITH KAREN O

So how does the quiet, nervous, panic-attack prone New Jersey native Karen Ohm transform herself within hours into the beer-soaked dominatrix Karen O? Two things, it seems: a few glasses of champagne – Ms O's favourite tipple – and the Yeah Yeah Yeahs' wardrobe. The trashy creations that Karen O wears onstage are her battle armour, a brassy shield of rock'n'roll confidence. Today's creation is a backless, sleeveless red top decorated with skulls, emblazoned with the phrase, 'Do You Wanna Go To Hell-Oh Or Heaven-Oh?'.

Each outfit is a one-off. After the more boisterous shows, they're often reduced to shreds. Every item in Karen's wardrobe is made by her "partner in crime", clothing designer Christian Joy.

"I love all her shit," drawls Karen. "For a while, though, I thought she was trying to get even with me. I'd call her up the day before a shoot and say, 'I need something tomorrow!' She'll burn the midnight oil, but the next day, I'll put it on and it'll be really really short, or my boobs will just be popping out. I guess it's her way of venting frustrations."

The Yeah Yeah Yeahs may have gained a reputation as New York fashionistas of the trendiest stripe, but the guys in the band couldn't seem less concerned. Ask them for fashion tips and there's a long silence.

"Uh... pastel colours," drawls the black-clad Brian, dryly.

"Latex," adds Nick, thoughtfully. Interpol they ain't.

BIG GIRLS DON'T CRY

Karen models some of those unique designer creations

BIOGRAPHY 1

Karen Ohm met Brian Chase in the only mixed-sex dormitory at Oberlin College, a liberal art school in Ohio. She was a young New Jersey girl into The John Spencer Blues Explosion. He was into jazz. They got up to typical "stupid freshman shit". And started to lose their sanity.

"Oberlin had this thing called Winter Term," explains Karen. "I guess they have a really high suicide rate, because they encourage people to go home in February, the most depressing month. You're supposed to pick a project..."

"...and see a therapist," interrupts Brian.

"I chose to learn how to play the guitar," finishes Karen. "I started writing songs immediately."

On a four-track?

"On a karaoke machine. The ultimate in lo-fi."

Eventually, Ohio's bad vibes got too much for the highly-strung Karen. "I bailed early. It was getting a little too depressing for me. It's bleak and foggy. Did you know Ohio is the most haunted state in the United States? Every college house is haunted. And people just go insane. There was this lady that owned a stable full of horses. She went out and slashed all their throats before slitting her own throat. People go fucking mad out there."

So Karen moved to the sanest place on Earth? No. She moved to New York City, enrolled in film school and started practising "the art of amateur video". But soon, her songs began to take shape. She was introduced to Nick by a mutual friend at notorious New York dive the Mars Bar by a mutual friend. Nick was something of a face around town, a photographer who used to "run around weird countries with a camera, being really aggressive – like 'Click!', right in peoples' faces". He was playing in any band that asked him. But when he heard Karen's songs, he heard something special.

> "Girls in the front row were jumping up and grinding against Karen. She just seems to inspire that sort of thing" **Nick**

"They were all really morbid," he remembers. "I was like, 'These are great, but I can make them better.'"

Their project was called Unitard – an introverted precursor to the Yeahs' brashness. But one night, Karen and Nick got drunk and decided to form a grimy, sleazy rock band. They recorded three songs to a four-track in a night of alcoholic excess, and then went around telling everyone they were the best band in New York.

"You've gotta talk yourself up a bit," explains Nick. "It's a New York tradition."

Whatever, it got them their first show, supporting The White Stripes at Manhattan's Mercury Lounge in the summer of 2000. Their original drummer couldn't make it, so Karen called up Brian and asked him to take the stool.

The show appears to have attained a mythical status in the re-telling. In truth, the Yeah Yeah Yeahs were fifth on the bill.

"We played to a bunch of our friends," laughs Nick. "It was about eight o'clock. No-one goes to shows that early in New York."

ATTACK OF THE O CLONES

"The coolest fans are the Karen O devotees," reckons Nick. "The people that are inspired by her, and take it to their own level. In Sheffield, last tour, there was this great little Karen O clone out in the audience. She was hot."

She has male admirers. But it's the girls that really dig Karen O.

DO YOU WANNA GO TO HELL-OH OR HEAVEN
BOOGIE MK

Princess of Wales: Karen O – and her clones – go wild at the low-key show in Cardiff

> "I've been meaning to move out of NYC for a while. Now we live next door to a farm. Eddie Murphy's house is nearby. And the Wu-Tang's secret mansion" **Karen O**

"They're really nice and pleasant in Sweden," recalls Nick. "And then they start drinking, and it's insane. Girls in the front row were just jumping up and grinding against her. She just seems to inspire that sort of thing."

BIOGRAPHY 2

They might be a fine example of New York City's trash aesthetic but the Yeah Yeah Yeahs have quite a musical pedigree: Nick has studied minimalist composer Steve Reich and Balinese Gamelan percussion, while Brian writes modern classical music. They just *choose* to write songs about fucking. It's that simple.

2002 made the Yeah Yeah Yeahs infamous. Their self-titled debut EP got rave reviews on both sides of the pond, and a notorious show at the South By South West industry showcase in Texas saw a boisterous Karen O trash the backstage area, steal Clinic's onstage surgical wear and knock Courtney Love into a spread of potato salad. Meanwhile, a tour of three continents with The Jon Spencer Blues Explosion served to polish the Yeah Yeahs Yeahs' rock debauchery skills.

"It was a lot of fun," giggles Brian. "Every night, we just tried to out-prank Russell Simins, the Blues Explosion drummer."

Whoopee cushions on drumstools?

"Um, no. A pink dildo on his drum stool. Taped down, on the last night of the tour. A classic moment."

YEAH YEAH YEAHS LOVE THE LOVES

It's 8pm, and The Loves are onstage. The Loves are the Yeah Yeah Yeahs' new pet band, a wide-eyed, retro-chic indie-pop sextet that sound like Belle & Sebastian playing at being The Stooges. The Yeah Yeah Yeahs caught them at this very venue last year, and invited them to New York to play a couple of shows at the city's CMJ festival. Right now, Ikara Colt are due onstage, but Karen and Brian – who have clearly boozed away their nerves, because they're dancing, ostentatiously, right at the front of the stage – aren't having any of it.

"Don't go!" shrieks Karen, punching the air with her studded glove.

"Play some more motherf——ing songs!" bellows Brian.

"They're so damn cute," gushes Nick. "If you found a band like this anywhere in most places in the world, you'd just think it was some cool pose. But we spoke to them and they were like, 'But we're from Wales!' There's no pretence. They do it because they love it."

HOME

Nick wakes up every morning with a headache from the traffic fumes that filter into his loft apartment in Williamsburg, Brooklyn. The area used to be home to New York City's slaughterhouses, meat-packing factories, and blue-collar Puerto Rican neighbourhoods. Now it's being gentrified, populated by urban hipsters put off by the rents and stuffy atmosphere of Manhattan.

"There's a higher proportion of artists in Brooklyn than anywhere else in the world," reckons Nick. "Waiting for the subway, it's like standing by a runway at a fashion show."

Karen O is sick of New York. She's moved out to rural New Jersey with boyfriend Angus Andrew of the Liars and Dave Siddick, a close friend of the band who produced their forthcoming debut album, 'Fever To Tell'.

"I've been meaning to move out of NYC for a year or so," explains Karen. "Now we live next door to a farm. I think Eddie Murphy's house is nearby. And the Wu-Tang's secret mansion. We're super-remote. Just us and the deer hanging out together. It's a trip, man."

THE SHOW

The front rows are rammed with bodies as the Yeah Yeah Yeahs hit the stage. Karen O walks onstage in her 'Hell-Oh Or Heaven-Oh?' top and skin-tight leggings, surplus braces hanging down below her crotch. Karen is a woman possessed up there: she plays every song like a role, *"the girl that tamed the tiger"* from the scuzzy 'Mystery Girl', the haughty debauchee of 'Art Star'.

She turns her back to the crowd, bends over, and slaps her buttocks. She pours a beer onto her tongue, and lets it cascade all down her front. She rolls over the stage, kicking her dainty high heels in the air, and raises her arm to dangle the microphone a tantalising centimetre from her lips. It's an unbelievable sight to anyone who'd seen the trembling, girlish frontwoman mere hours ago.

After the show, Nick and Brian hang out in the venue, drink, and chat to fans. All of whom ask, "Where's Karen?" But she's exhausted, and has hit the sack.

"The first night is always the hardest – we always feel like we're going to bomb," reckons Nick. "It's a real nerves thing. And Karen feels it more than any of us."

Is she possible to predict, Nick? Do you feel like you know the real Karen O?

"Of course," he beams, broadly. "She's my best friend."

NME LIVE REVIEWS
YEAH YEAH YEAHS' SOLD-OUT LONDON GIG IS REVIEWED NEXT WEEK

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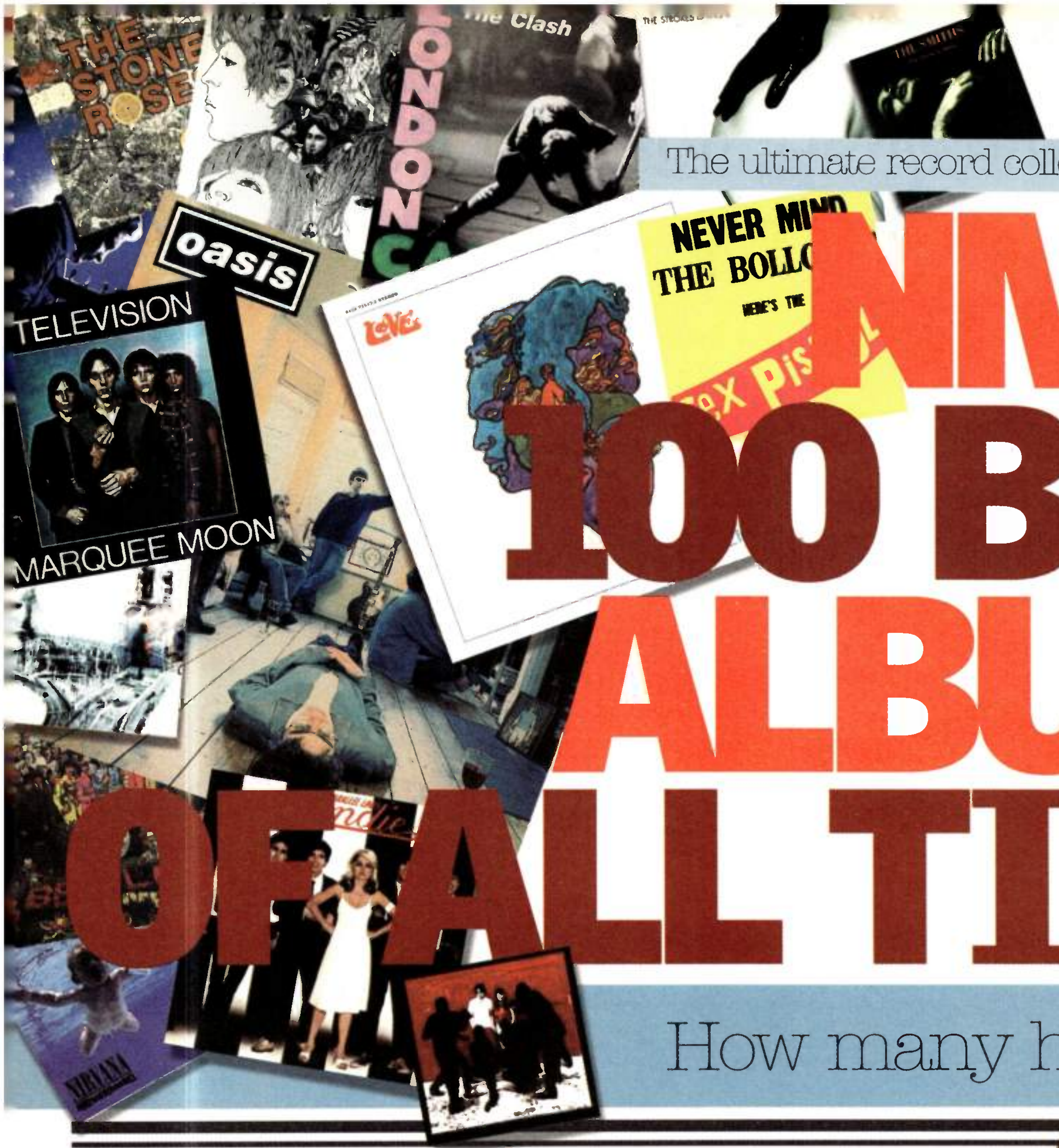


The ultimate record collection unveiled. Yes it's…

NME'S 100 BEST ALBUMS OF ALL TIME!

How many have you got?

The Beach Boys Pet Sounds

It's around ten years since the combined **NME** staff decided that the best album ever made was 'Pet Sounds' by The Beach Boys. In that time, we've been hit by everything from the death of Kurt Cobain to the birth of The Strokes. Musical movements like nu-metal, new grave, electroclash and NAM have swept the nation – or not. A whole host of brilliant new acts have appeared on our cover, from Suede to the Yeah Yeah Yeahs. The world, in short, has changed – would we still rate Brian Wilson's '60s masterpiece above everything else?

More importantly, we're living through a musical golden age, a time where it's a pleasure to introduce potentially life-altering new artists every week in these pages. But what about the records that influenced *them*? Hopefully, you'll get an idea of that too in this new list of **NME** writers' favourite albums – as well as a pointer to which of those back catalogues selling for a fiver in your local megastore you might want to add to your record collection. This isn't a boring attempt to create some kind of canon of 'classics' – just an honest account of what continues to rock our world as we speed through the 21st century.

Oh, and sorry Brian, but 'Pet Sounds' isn't Number One any more…

TEN GREAT SOUNDTRACK ALBUMS

ISAAC HAYES
SHAFT

1 Shaft Isaac Hayes (1971)
2 Superfly Curtis Mayfield (1972)
3 Once Upon A Time In The West Ennio Morricone (1968)
4 Pulp Fiction Various (1994)
5 Midnight Express Giorgio Moroder (1978)
6 Natural Born Killers Trent Reznor/Various (1994)
7 Trainspotting Various (1996)
8 24 Hour Party People Various (2002)
9 The Last Waltz The Band/Various (1978)
10 Midnight Cowboy John Barry (1969)

Wanna be adored: and they are. (L-r) Reni, John, Mani and Ian

1

THE STONE ROSES

THE STONE ROSES

(Silvertone, 1989)

TEXT: TED KESSLER PHOTOGRAPHY: KEVIN CUMMINS/IDOLS

Influenced: Oasis, The Verve

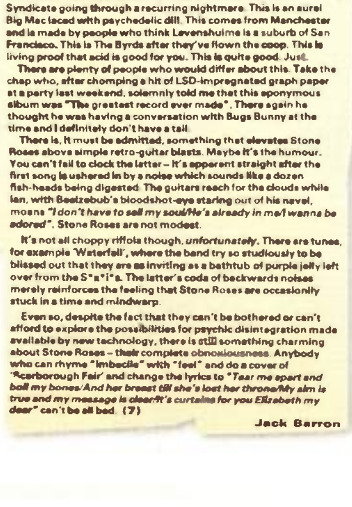
Why it's great: Many great claims are made on behalf of The Stone Roses – they invented Oasis, they made flared trousers look like a good idea – but perhaps their greatest achievement was to save British rock music. Back in 1989, rock music in this country was a laughable pursuit. Indie bands were dour and loveless, the mainstream was polluted by terminally square careerists. The Stone Roses' debut sent an arrow to the beast's heart.

Not that *NME* spotted its genius immediately. In a grudging 7/10 review, the writer decided the only thing that it really had going for it was the attitude of its authors, and it didn't half sound *old-fashioned*.

So 'The Stone Roses' slipped out with little hype or fanfare. It didn't need it. The album spoke to the lost generation of '80s kids for whom the '90s were dawning in a flash of blinding hope. Ecstasy had started to seep into mainstream British life over the previous year. Youth culture was exploding in nightclubs. The world was changing and the possibilities seemed boundless. But none of the rock bands of the time reflected this.

The Stone Roses stood apart. They'd changed with the times from introspective janglers into the embodiment of their age. They were sucking up the expansive melodies of the '60s – artists like Jimi Hendrix and The Byrds – attacking the status quo with the moral arrogance of the Sex Pistols, and embracing the unifying possibilities of acid house. They were a handsome brotherhood in cool, unusually loose threads, writing bold, uplifting songs that you could dance to. They had a style of their own that soon became a style for everyone.

"It felt great," remembers John Squire, guitarist and painter of the album's iconic sleeve. "It all came together – the people I was hanging about with, the clothes we were wearing, the records we were buying, the drugs we were doing. It all seemed to converge in the songs we were writing at the time."



ROCK FOLLIES

STONE ROSES

Stone Roses (*Silvertone LP/Cassette/CD*)

THIS IS Rain Parade at ease after the storm. This is Dream Syndicate going through a recurring nightmare. This is an aural Big Mac laced with psychedelic dill. This comes from Manchester and is made by people who think Levenshulme is a suburb of San Francisco. This is The Byrds after they've flown the coop. This is living proof that acid is good for you. This is quite good. Just.

There are plenty of people who would differ about this. Take the chap who, after chomping a hit of LSD-impregnated graph paper at a party last weekend, solemnly told me that this eponymous album was "The greatest record ever made". There again he thought he was having a conversation with Bugs Bunny at the time and I definitely don't have a tail.

There is, it must be admitted, something that elevates Stone Roses above simple retro-guitar blasts. Maybe it's the humour. You can't fail to clock the latter – it's apparent straight after the first song is ushered in by a noise which sounds like a dozen fish-heads being digested. The guitars reach for the clouds while Ian, with Beelzebub's bloodshot-eye staring out of his navel, moans *"I don't have to sell my soul/He's already in me/I wanna be adored"*. Stone Roses are not modest.

It's not all choppy riffola though, *unfortunately*. There are tunes, for example 'Waterfall', where the band try so studiously to be blissed out that they are as inviting as a bathtub of purple jelly left over from the S*a*i*s. The latter's coda of backwards noises merely reinforces the feeling that Stone Roses are occasionlly stuck in a time and mindwarp.

Even so, despite the fact that they can't be bothered or can't afford to explore the possibilities for psychic disintegration made available by new technology, there is still something charming about Stone Roses – their complete obnoxiousness. Anybody who can rhyme "imbecile" with "feel" and do a cover of 'Scarborough Fair' and change the lyrics to *"Tear me apart and boil my bones/And her breast till she's lost her throne/My aim is true and my message is clear/It's curtains for you Elizabeth my dear"* can't be all bad. (7)

Jack Barron

Hard to credit now that some of those brilliant songs were written on the hoof in their north London recording studio. Upon signing for Silvertone, the band had informed their label they had 40-odd songs from which to pick the line-up for their debut. In fact they had barely a quarter of that. The onus was on songwriters Squire and Ian Brown to augment that tally. They did so with a speed, skill and enthusiasm that makes a mockery of the five-year gap that preceded their second album.

The recording, too, was done quickly and cheaply. The band recorded through the night and shared a taxi home to their digs in Kensal Rise, northwest London, each morning at seven. They were given £10 each a day to live on, but much of this was spent on non-prescription pharmaceuticals to help them through their night work. It all contributes to the shimmering, goggle-eyed other-worldliness of the album.

The unnatural state of the band's collective mind may have also added to the spirit of adventure. Yes, you can hear echoes of their '60s forefathers at times, but never as pastiche, only as a guiding light. Drummer Reni's bullet-sleek rhythms; the lattice-run of guitars; the terrace-chant choruses are all the Roses' own. There's joyful invention, too; in 'Don't Stop' – Ian Brown's favourite track – which was made by running the demo of 'Waterfall' backwards and embellishing the results. Or in the wondrous coda to 'I Am The Resurrection', for which the guitar was recorded on a ghetto blaster. In the portentous rumble that precedes the album's slow dawn, 'I Wanna Be Adored'; even in the cheeky way Ian Brown changes the words to folk song 'Scarborough Fair' into an anti-royalist rhyme on 'Elizabeth My Dear'...

The band knew when they'd finally finished mixing the album that what they'd made was a benchmark – in fact, they'd gambled all along on their own worth. Why else release an album featuring songs called 'I Wanna Be Adored', 'This Is The One', 'I Am The Resurrection'?

"When we'd finished," Ian Brown remembers, "*(producer, John)* Leckie says, 'This is really good. You're going to make it.' And I remember thinking, 'I know'. It wasn't arrogance. We just knew."

More, in fact, than anyone else knew. The album sold slowly, never rising above Number 19 in the charts. But it sold solidly, clocking up a mammoth 89 weeks in the Top 40 as word spread. The album was a generational touchstone, but it became more than that. It became *NME*'s favourite album of all time. My, how the tables have turned.

Best track: 'I Am The Resurrection'

2 PIXIES

DOOLITTLE

(4AD, 1989)

Influenced: Nirvana, Elastica, The White Stripes
Why it's great: Sliced eyeballs, tattooed tits, mermaids, whores and Biblical figures rushing for the toilet – these are some of the picturesque highlights of 'Doolittle', the second album proper by Boston quartet the Pixies. Singer Black Francis' taste for the surreal gave his band macabre depths, but it's their music which continues to resonate today. Put simply, the Pixies took the ferocious hardcore of the '80s American underground and made big, unapologetic pop out of it. When Kurt Cobain admitted that the quiet/loud dynamic he perfected on 'Smells Like Teen Spirit' was a Pixies rip-off, he confirmed what astute fans already knew.

Now, 'Doolittle' sounds like the ultimate alt.rock record: a brilliant mix of heavy guitar noise, punk velocity, surf rock, sky-smashing anthems, lyrics which allude to the perverse, profane and alien, and the unearthly screams of Black Francis. Unsurprisingly, it proved impossible to beat. After soldiering on for two more albums, bassist Kim Deal formed The Breeders. Black Francis spun his name to Frank Black and made underwhelming solo albums. Drummer Dave Lovering became a magician. And the sound they created took over the world, but without them. Tough break.
Best track: 'Debaser'

Pixies: gone to heaven

Sea-list celebrities: The Beach Boys go surfin'

3 THE BEACH BOYS

PET SOUNDS

(Capitol, 1966)

The Beach Boys Pet Sounds

Influenced: The Polyphonic Spree, Super Furry Animals, The Coral
Why it's great: By 1965, Brian Wilson had opted out of the daily business of The Beach Boys. While the band toured the world proclaiming the glories of Californian girls and the surfing lifestyle, Brian stayed close to the studio and immersed himself in the most elaborate and emotional music yet seen as rock'n'roll. The exquisite harmonies of his band, the touching lyrics of adman Tony Asher, and the services of America's finest session musicians certainly helped – as did the expanded perspectives offered him by LSD.

But the resulting album, 'Pet Sounds', was a lot more intimate than that. Effectively, Wilson shaped a concept album about learning to deal with the trials of adulthood. He introduced doubt and insecurity to a music scene which had previously eschewed such complexities. He found a way to musically transcribe frailty and tenderness without sounding saccharine. And he did so with the most heartbreakingly lovely music imaginable. What's more, 'Pet Sounds' legitimised experimentation in pop. On it, Brian Wilson proved anything was possible. Then he went mad for 30 years. But that's another story.
Best track: 'I Just Wasn't Made For These Times'

Television: New York City tops

4 TELEVISION

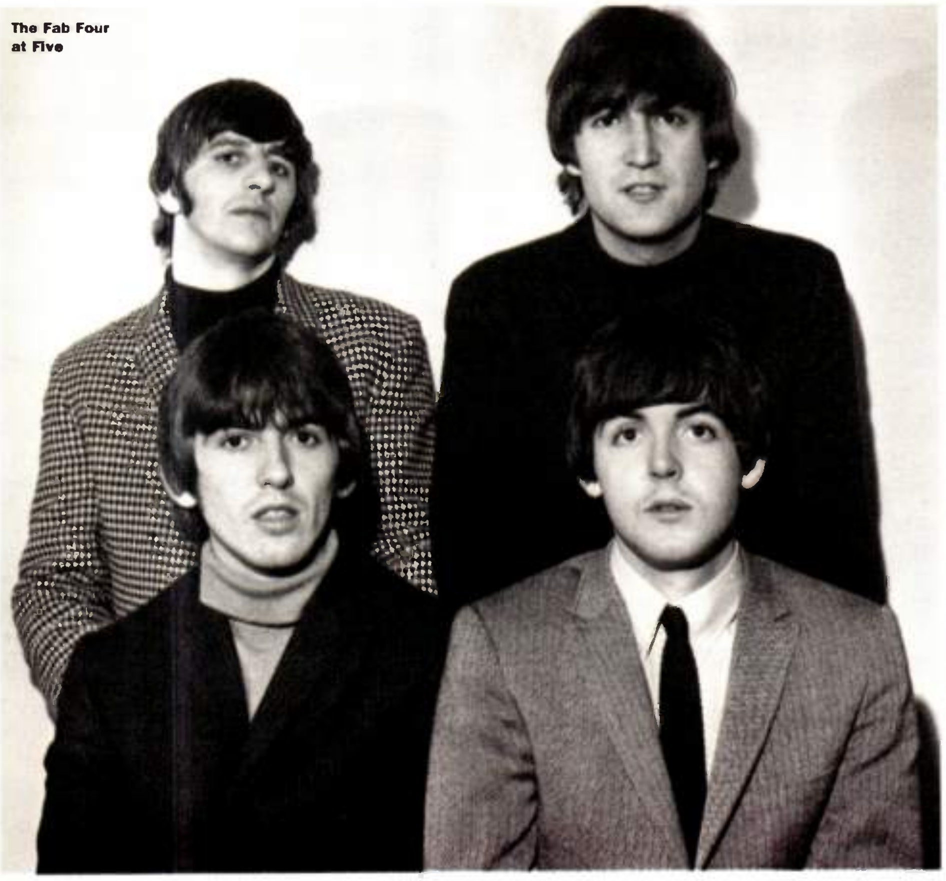
MARQUEE MOON

(Elektra, 1977)

TELEVISION
MARQUEE MOON

Influenced: The Strokes, Sonic Youth, Radiohead
Why it's great: In mid-'70s New York, punk rock was a distinctly different beast to its British counterpart. At its forefront were Television. By 1977, one classic line-up had already imploded, with Richard Hell having left to form The Voidoids, leaving Television in the control of singer and guitarist Tom Verlaine; an uncompromising and, by all accounts, unpleasant control freak. Fortunately, their debut 'Marquee Moon' justified all his arrogance and pretension. Verlaine's sense of scale and musicianly virtues weren't terribly different from the trad rock his boosters pitted him against. What was radical, however, was the tension and wiriness of Television's sound.

'Marquee Moon' sounds like four men likely to explode at any moment, with the duels between Verlaine and Richard Lloyd stretching into the most compelling guitar solos. Like The Velvet Underground before them, Television proved that art, squalor and misanthropy could be fertile material for rock'n'roll simultaneously, and in so doing set the template for thousands of New York bands – and those who'd love to be New York bands – ever since.
Best track: 'Marquee Moon'



The Fab Four at Five

TEXT: JOHN MULVEY PHOTOGRAPHY: DEREK RIDGERS/GODLIS/REX

5 THE BEATLES

REVOLVER

(Parlophone, 1966)

Influenced: Oasis, Nirvana, The Vines
Why it's great: Hard to imagine how one of the most inarguably great albums of all time could feature something as trite as 'Yellow Submarine'. But, as 'Revolver' proves so brilliantly, The Beatles were nothing if not diverse. And adventurous, too: by 1966, comfortably ensconced as the world's biggest band, they could have become entrenched and conservative, marking out time until the inevitable split.

Instead, they did nothing of the sort. 'Revolver' sees four still-young men enthusiastically embracing all the possibilities offered them. It's the point where rock'n'roll started to reflect the cultural changes, or at least opportunities, that the '60s presented. So, an innocent beat group no longer, The Beatles dropped acid, read the *Tibetan Book Of The Dead*, realised the recording studio was there to be fucked with, and made the album of their collective careers.

Any band who have looked beyond the mundane, or at least flirted with meditation, can't fail to have been influenced by 'Revolver'. The magic spores of psychedelia are most prevalent, especially, on John Lennon's 'She Said, She Said' and 'Tomorrow Never Knows', a whirling brain-opener that still makes most of its cosmic descendants sound tame. But there's much more: Paul McCartney at his most observant and gracious on 'Eleanor Rigby' and surprisingly soulful on 'Got To Get You Into My Life'; George Harrison channelling Indian mysticism on 'Love You To', moaning about the Inland Revenue to a great riff on 'Taxman'. Arguments against caution, genre and all-round musical timidity have rarely been more eloquently put.
Best track: 'She Said, She Said'

THE UK'S TOP TEN SELLING ALBUMS

1 Sgt Pepper's Lonely Hearts Club Band The Beatles (1967)
2 (What's The Story) Morning Glory? Oasis (1995)
3 Bad Michael Jackson (1987)
4 Brothers In Arms Dire Straits (1985)
5 Stars Simply Red (1991)
6 Thriller Michael Jackson (1982)
7 Greatest Hits (Volume One) Queen (1981)
8 Spice The Spice Girls (1996)
9 Abba Gold Abba (1990)
10 The Immaculate Collection Madonna (1990)

6 LOVE

FOREVER CHANGES

(Elektra, 1967)

Influenced: The Coral, Shack, The Stone Roses, The Verve, The La's

Why it's great: Recorded in *Dracula* star Bela Lugosi's mansion in the Hollywood Hills on a mind-boggling cocktail of drugs, Love's third album still casts a ghostly spell over rock'n'roll. Arthur Lee presented a mirror-image of the prevailing hippy wisdom: the 'summer of love' is dismissed as 'Bummer In The Summer'; the concept of freedom is satirised on the chilling 'The Red Telephone'. An other-worldly blend of string arrangements, folk and psychedelic pop on first hearing, Lee laces his masterpiece with apocalyptic visions to grace Marilyn Manson's nightmares. The band would soon crumble apart around their deranged leader, but 'Forever Changes' captures rock with an acid tab on the tip of its tongue. Proof that even bad trips can sometimes be beautiful.

Best track: 'Alone Again Or'

Love: forever classic

Gang of New York: The Strokes

7 THE STROKES

IS THIS IT

(Rough Trade, 2001)

Influenced: The Vines, The Libertines, The Datsuns, all bands called The something

Why it's great: Remember what life was like BC (Before Casablancas)? It seems so long ago. But without 'Is This It', the eradication of rock's pullover years, the tyranny of nu-metal and the glories of the new rock boom we are currently living through seemed like an impossible dream. In short, The Strokes' debut revived rock'n'roll through a combination of sheer self-belief and tunes no-one could stop singing. Aphex beats, ear-shredding stadium reverb; they have no place here. Instead, the band zip through 11 classic tunes ripped from the New York Guide To Cool, Julian applies arguably the most romantic, listless drawl in rock history… oh, and they didn't look too bad, either.

Best track: 'The Modern Age', 'Last Nite'… shall we go on?

8 THE SMITHS

THE QUEEN IS DEAD

(Rough Trade, 1986)

Influenced: The Stone Roses, Doves, The Libertines (and anyone gloomy)

Why it's great: Long before Radiohead and Coldplay became miserable for a living, The Smiths did the job with a grace and wit which made them the inevitable victors in our round-up of *NME*'s 50 greatest artists last year. Their third LP remains their masterpiece. With Morrissey's lyrics forever on the knife-edge of heartbreak and hilarity, Johnny Marr – the first indie guitar-god – matches him with carefully plucked tunes to brighten up even the gloomiest halls of residence. The six-minute title track showed the iconoclastic intent (*"Pass the pub that wrecks your body/And the church all they want is your money"*) but it is 'There Is A Light That Never Goes Out' that crystallises The Smiths' place in rock history. The ache of unrequited love has never sounded so cruel, or so funny.

Best Track: 'There Is A Light That Never Goes Out'

The Smiths: long live 'The Queen…'

Sounds of the Underground: Lou Reed and Nico

9 THE VELVET UNDERGROUND

THE VELVET UNDERGROUND & NICO

(Verve, 1967)

Influenced: The Jesus And Mary Chain, Spiritualized, Black Rebel Motorcycle Club, The Strokes, Sex Pistols

Why it's great: New York ennui, anyone? Any band who has ever slouched around a shopping precinct in black leather jackets and pipe-cleaner black jeans owes 'The Velvet Underground & Nico' something. Ugly, beautiful, bizarre and shamelessly decadent, the Velvets' debut finds Lou Reed putting the freakshow nihilism of Andy Warhol's Factory to music. That Warhol was managing and producing the band at the time (as well as providing the iconic sleeve) says it all. 'I'm Waiting For The Man', 'Heroin', 'The Black Angel's Death Song'… here was rock'n'roll without compromise that demanded more of its followers than staying out late getting high. Rock'n'roll had at last found both its wardrobe and its appetite for (self) destruction.

Best Track: 'All Tomorrow's Parties'

10 SEX PISTOLS

NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS

(Virgin, 1977)

NEVER MIND
THE BOLLOCKS
HERE'S THE
Sex PISTOLS

Influenced: Nirvana, Oasis, Prodigy, The Stone Roses

Why it's great: Rock's 9/11. When the Sex Pistols' debut was finally released in October 1977, punk's first wave had all but been overtaken by the corporate bubblegum of new wave. Yet 'Never Mind The Bollocks…' retains a vicious edge that, 25 years on, still chills the blood of the uninitiated. Not even Marshall Mathers could summon up the tornado of misanthropy Johnny Rotten lets fly with in the middle of the Pistols' explosive wall of sound. While the band produce a wired racket nicked from the New York Dolls (their amps were literally stolen from David Bowie) Rotten lets rip at everything and everybody. By the end of 'Problems' he simply sneers *"Fuck you – I'm the problem!"* which pretty much sums the whole thing up. Royalty, record labels, America… you name it, the Sex Pistols hated it. Result? Cardiac arrest among rock's elders and the angriest debut album ever made.

Best Track: 'Pretty Vacant'

Sex Pistols: the bollocks

TEN GREAT GREATEST HITS

1 **The Immaculate Collection** Madonna (1990)
2 **30 Greatest Hits** Aretha Franklin (1993)
3 **1962-1966/1967-1970** The Beatles (1973)
4 **Decade** Neil Young (1977)
5 **The Hits 1/The Hits 2** Prince (1993)
6 **Discography: The Complete Singles Collection** Pet Shop Boys (1991)
7 **Singles Going Steady** Buzzcocks (1979)
8 **The Best Of Faces: Good Boys… When They're Asleep** Faces (1999)
9 **A Man Like Curtis** Curtis Mayfield (1992)
10 **Snap** The Jam (1983)

TEXT: PAUL MOODY/JOHN ROBINSON PHOTOGRAPHY: EWEN SPENCER/STEPHEN WRIGHT/RETNA/REDFERNS

11 MY BLOODY VALENTINE

LOVELESS

(Creation, 1991)

Influenced: Radiohead, Mogwai
Why it's great: It might have nearly bankrupted Creation Records, but the final MBV album remains not just one of the label's, but one of the country's true masterpieces. It re-marked the pitch on which rock music would afterwards be played. Kevin Shields created a sound world filled with white noise and harmony, dance beats and feedback that was as recognisable to the heart as it was completely disorientating to the head.
Best track: 'Soon'

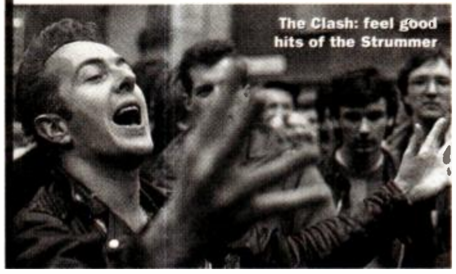
12 THE CLASH

LONDON CALLING

(CBS, 1980)

The Clash
LONDON CALLING

Influenced: The Libertines
Why it's great: Pennie Smith's unforgettable cover image of Paul Simonon smashing his bass suggests 'London Calling' will be one of rock's classic albums. What's inside more than delivers on the promise. An ambitious double album, this was a hard-hitting record that threw down the gauntlet to the 1980s, and showed a band moving with diverse influences at gathering speed. The Clash had been a great punk band. What they were turning into was even better.
Best track: 'London Calling'

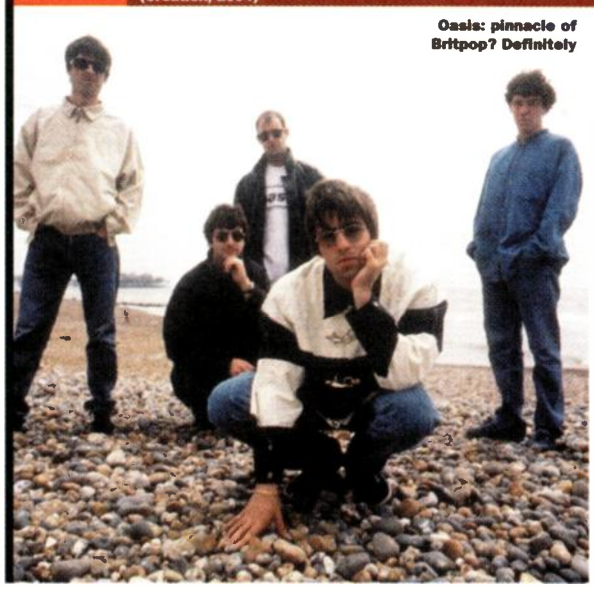


The Clash: feel good hits of the Strummer

13 OASIS

DEFINITELY MAYBE

(Creation, 1994)



Oasis: pinnacle of Britpop? Definitely

Influenced: Jet, The Hiss
Why it's great: We know now the Gallagher brothers didn't invent arrogance, or songs about having a good time. In 1994, it just seemed like they did. *Loaded*, laddism and 'Parklife' undeniably played their part in Britpop, but it was 'Definitely Maybe' that reached beyond them all to set the agenda for the rest of the decade. Passionate, aspirational, and (that often over-used expression) truly rock'n'roll, this was the drama behind the long-running soap.
Best track: 'Supersonic'

Bleak become heroes: Joy Division

14 JOY DIVISION

CLOSER

(Factory, 1980)

Influenced: Interpol
Why it's great: Joy Division's Ian Curtis had hanged himself by the time his last songs were released, and it's consequently hard to see beyond 'Closer' as the staggeringly bleak worldview of an ailing man on the brink of suicide. Working here with legendary producer Martin Hannett, the band's second album painted a picture of a monochrome and threatening world which was beginning to close on their singer.
Best track: 'Atrocity Exhibition'

15 NIRVANA

IN UTERO

(Geffen, 1993)

NIRVANA
IN UTERO

Influenced: The Vines
Why it's great: If 'Nevermind' made Kurt Cobain a rock star, 'In Utero' saw him disgustedly critiqueing everything about his new status. Raw musically (thanks to producer Steve Albini) and rawer emotionally (he rhymed *"married"* with *"buried"*), 'In Utero' is also a wealth of other, contradictory, things. Funny, melodic, heartbreaking, it plays like a brilliant album, not a suicide note. It'll be the pain, though, that will be heard to howl down the years.
Best track: 'Heart Shaped Box'

16 RADIOHEAD

OK COMPUTER

(Parlophone, 1997)

Influenced: Muse, Travis
Why it's great: In 1997, Radiohead were the only band changing as fast as the world around them. Bombarded by information, advertising and new media, they issued the only possible response – a brilliant and complex plea on behalf of the individual. Effortlessly conflating the personal and the political, this was music of a great and worried humanity – one eye on the new century, the other searching for the hidden cameras.
Best track: 'Exit Music (For A Film)'

17 SPIRITUALIZED

LADIES AND GENTLEMEN WE ARE FLOATING IN SPACE

(Dedicated, 1997)

Spiritualized

Influenced: Richard Ashcroft
Why it's great: He denied it over and over, but 'Ladies And Gentlemen We Are Floating In Space' found Jason Pierce running emotionally aground (he'd split up with bandmate Kate Radley), and doing so at speed. Spiritualized, meanwhile, would never sound better – filled with moments that were deafening and chaotic, others that were quiet and desperate, this was music of many moods, that was hairy and far-out, all kept on course by the vision of its maker.
Best track: 'Broken Heart'

18 BLONDIE

PARALLEL LINES

(Chrysalis, 1978)

Influenced: Yeah Yeah Yeahs
Why it's great: While Television and Patti Smith quoted poetry, it was left to a former Bunny Girl to bring hits to mid-'70s New York. Blondie's third album is stuffed with new wave iconography – the cover art, 'Hanging On The Telephone', even the skinny ties – but it was an eclectic game that the group were by now playing. Here, the disco of 'Heart Of Glass' sat alongside spiky guitars in a collection of pure pop art.
Best track: 'Hanging On The Telephone'

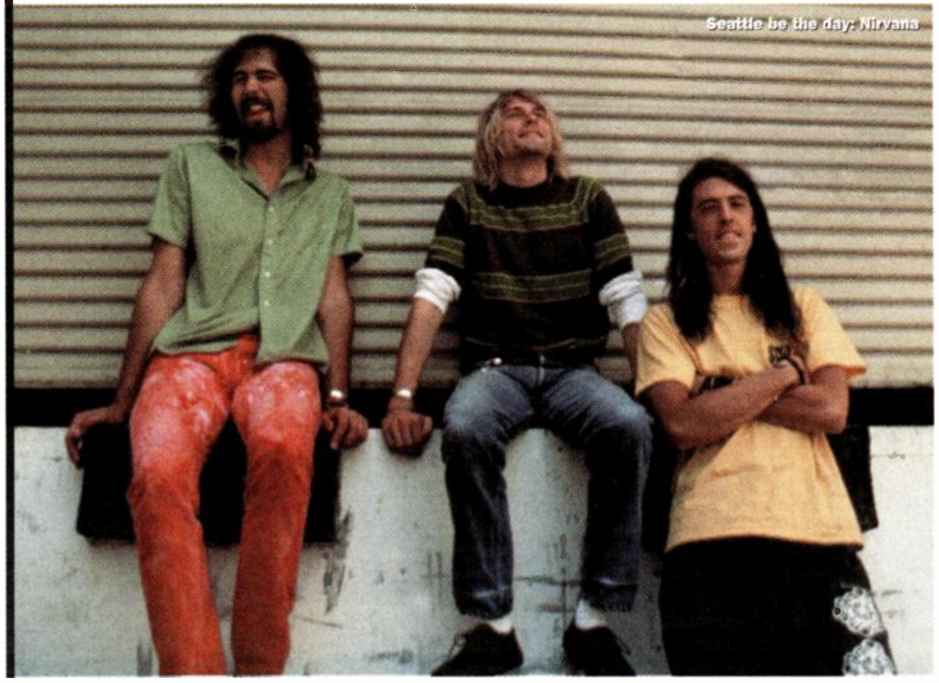
Blondie: heart of class

19 NIRVANA

NEVERMIND

(Geffen, 1991)

Influenced: Oasis, Limp Bizkit
Why it's great: It started with a song they thought ripped off the Pixies – 12 years on, it's still plotting the course of US rock. This was the story of 'Smells Like Teen Spirit' and of 'Nevermind', an album which took the raw talent of a Seattle stoner punk trio and, under the tutelage of producer Butch Vig, turned it into a worldwide phenomenon. Joyful, bored and supremely rebellious, 'Nevermind' was to spawn many monsters – not least in its creator's head.
Best track: 'Smells Like Teen Spirit'



Seattle be the day: Nirvana

20 THE WHITE STRIPES

WHITE BLOOD CELLS

(Sympathy For The Record Industry, 2001)

Influenced: The 22-20s
Why it's great: At the start of the year, The White Stripes were simply an exciting act on the margins. One media hurricane later, Jack and Meg White had been hailed saviours of rock'n'roll. Somewhere in the middle of it all was this – a selection of songs of love, sex and transient motels that seemed to describe a world as fresh and new as the blues they were using were old.
Best track: 'Fell In Love With A Girl'

TEN GREAT LIVE ALBUMS

1 **Kick Out The Jams** MC5 (1969)
2 **Live!** Bob Marley And The Wailers (1975)
3 **Live At Leeds** The Who (1970)
4 **Live At The Apollo** James Brown (1982)
5 **MTV Unplugged In New York** Nirvana (1994)
6 **Santa Monica '72** David Bowie (1994)
7 **Get Yer Ya Ya's Out** The Rolling Stones (1970)
8 **Live At San Quentin** Johnny Cash (1969)
9 **23 Minutes Over Brussels** Suicide (1978)
10 **Live And Dangerous** Thin Lizzy (1978)

NME'S 100 BEST ALBUMS

21 THE VELVET UNDERGROUND
THE VELVET UNDERGROUND

(MGM, 1969)

Influenced: The Warlocks

Why it's great: It has guts ('What Goes On') as well as heart ('Pale Blue Eyes').

Best track: 'Candy Says'

THE VELVET UNDERGROUND

22 NEW ORDER
TECHNIQUE

(Factory, 1989)

Influenced: The Rapture

Why it's great: Partly recorded in Ibiza, this post-acid house masterpiece is New Order's most perfect album.

Best track: 'Round & Round'

23 PRIMAL SCREAM
SCREAMADELICA

(Creation, 1991)

Influenced: Death In Vegas

Why it's great: It's the best rock/dance crossover album ever.

Best track: 'Come Together'

24 THE BEATLES
THE BEATLES (AKA THE WHITE ALBUM)

(Parlophone, 1968)

Influenced: Charles Manson

Why it's great: It's The Beatles' big blow-out, a smorgasbord of everything from orchestral lullabies to feral proto-metal.

Best track: 'Helter Skelter'

25 THE SMITHS
"STRANGEWAYS, HERE WE COME"

(Rough Trade, 1987)

Influenced: Belle & Sebastian

Why it's great: It's Morrissey and Marr's swansong: sad, acerbic, unmissable.

Best track: 'Paint A Vulgar Picture'

THE SMITHS
"STRANGEWAYS, HERE WE COME"

26 DAVID BOWIE
LOW

(RCA, 1977)

Influenced: Aphex Twin

Why it's great: 'Low' is a classic example of drug-addled alienation.

Best track: 'Sound And Vision'

27 MARVIN GAYE
WHAT'S GOING ON

(Motown, 1971)

what's going on
MARVIN GAYE

Influenced: Ms Dynamite

Why it's great: It's the ultimate soul protest album and a humanitarian masterpiece.

Best track: 'What's Going On'

28 THE VERVE
A NORTHERN SOUL

(Hut, 1995)

Influenced: The Music

Why it's great: It captures a time when the drugs still worked.

Best track: 'History'

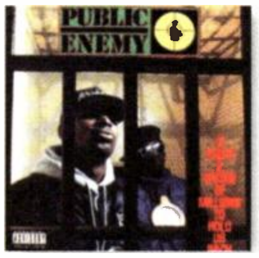
29 PUBLIC ENEMY
IT TAKES A NATION OF MILLIONS TO HOLD US BACK

(Def Jam, 1988)

Influenced: Rage Against The Machine

Why it's great: A revolutionary onslaught of samples and rhetoric, it radicalised a generation.

Best track: 'Don't Believe The Hype'



30 MASSIVE ATTACK
BLUE LINES

(Circa, 1991)

Influenced: Madonna

Why it's great: By filtering hip-hop through rare groove, dub and cinematic soundscapes, Massive Attack reinvented British pop.

Best track: 'Unfinished Sympathy'

31 PIXIES
SURFER ROSA

(4AD, 1988)

Influenced: The Sleepy Jackson

Why it's great: *"You buy me a soda and you try to molest me in the parking lot/Yep yep yep YEP!"*. Perverse, punchy, thrilling.

Best track: 'Gigantic'

32 THE BYRDS
THE NOTORIOUS BYRD BROTHERS

(CBS, 1968)

Influenced: My Morning Jacket

Why it's great: It contains a song called 'Space Odyssey' which features the line *"In 1996, we ventured to the moon"*. Man walked on the moon a year after this record was released. How much acid were they doing exactly?

Best track: 'Goin' Back'

THE NOTORIOUS BYRD BROTHERS

33 EMINEM
THE MARSHALL MATHERS LP

(Interscope, 2000)

Influenced: Pink

Why it's great: The most offensive album ever to have sold 10 million copies, this brought new extremes of anger and articulacy to pop.

Best track: 'Stan'

34 PATTI SMITH
HORSES

(Arista, 1975)

Influenced: The Kills

Why it's great: Keith Richards-lookalike punk poetess marries garage rock to free associative lyrics about horses and locker rooms, inspiring anyone who ever smoked French fags and wore a skinny tie at the same time.

Best track: 'Gloria'

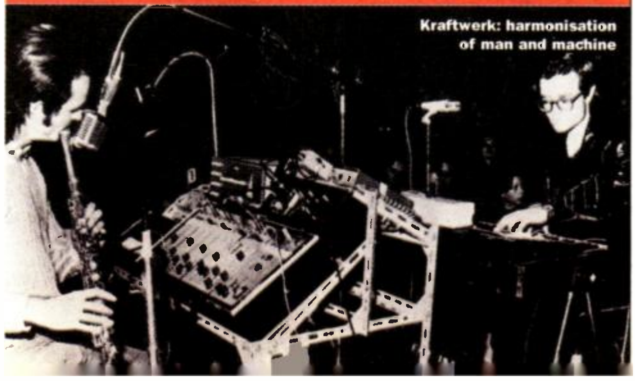
Patti Smith Horses

WHAT'S SO GOOD ABOUT...

KRAFTWERK
TRANS-EUROPE EXPRESS

(Capitol, 1977)

Establishing the Düsseldorf quartet's distinctive identity, Kraftwerk's 'Trans-Europe Express' addressed the theme of global communication through new technology, presenting a sublime musical, intellectual and cultural harmonisation of man and machine. 'Europe Endless', 'Showroom Dummies' and 'Trans-Europe Express' have been endlessly quoted and recycled, and forged the blueprint for what would become house and techno a decade later. In the early-'80s New Yorkers Arthur Baker and Afrika Bambaataa sampled the title track – to this day the ultimate hymn to motion – on electro touchstone 'Planet Rock', opening Kraftwerk's enlightened mechanical universe to a whole new audience. Like all great art, 'Trans-Europe Express' transcends boundaries and, 26 years on, sounds effortlessly timeless.



Kraftwerk: harmonisation of man and machine

35 JEFF BUCKLEY
GRACE

(Columbia, 1994)

Influenced: Turin Brakes

Why it's great: Jeff Buckley's only album before his death by drowning brilliantly showcases his once-in-a-generation voice.

Best track: 'Last Goodbye'

36 KRAFTWERK
TRANS-EUROPE EXPRESS

(Capitol, 1977)

Influenced: Kylie

Why it's great: See sidebar

Best track: 'Trans-Europe Express'

37 OASIS
(WHAT'S THE STORY) MORNING GLORY?

(Creation, 1995)

Influenced: Coldplay

Why it's great: It united terrace anthems and rock stompers into something world-beating.

Best track: 'Wonderwall'

(WHAT'S THE STORY) MORNING GLORY ?
oasis

38 SCOTT WALKER
SCOTT 4

(Philips, 1969)

Influenced: Pulp

Why it's great: Described as "Sinatra with lyrics by Jean-Paul Sartre", this gorgeous cult classic also takes in Stalin, love and the films of Ingmar Bergman.

Best track: 'Boy Child'

39 RAMONES
RAMONES

(Sire, 1976)

Influenced: The Von Bondies

Why it's great: It hits you like a brick in the head.

Best track: 'Beat On The Brat'

40 COLDPLAY
A RUSH OF BLOOD TO THE HEAD

(Parlophone, 2002)

Influenced: Starsailor

Why it's great: Coldplay step up to the superstar table with songs of grace, compassion and warmth.

Best track: 'Clocks'

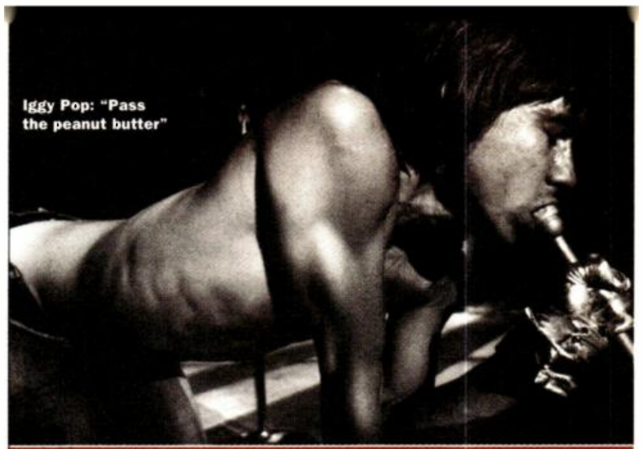
41 JOY DIVISION
UNKNOWN PLEASURES

(Factory, 1979)

Influenced: U2

Why it's great: It's shockingly original, from the Bible-black music to late frontman Ian Curtis' isolated, tortured lyrics.

Best track: 'New Dawn Fades'



Iggy Pop: "Pass the peanut butter"

WHAT'S SO GOOD ABOUT...

THE STOOGES
FUN HOUSE

(Elektra, 1970)

An attempt to capture the ferocity of the band's audience-baiting live shows – messy, bleeding and smeared with peanut butter – 'Fun House' is so nasty, so nihilistic, so utterly, gloriously deranged that the record label barely dared to release it. In the event, it got even worse reviews than their debut and sold about 12 copies. History proved them right, mind, as Nick Cave, Johnny Rotten, The Hives and anyone who ever forms a band because they're pissed off but doesn't quite know *why* will attest. An album of over-amped blues sludge, hamfisted stabs at free jazz and Iggy's mentally subnormal James Brown impersonation, 'Fun House' still sounds like music beamed in from some future dystopia.

42 THE STOOGES
FUN HOUSE

(Elektra, 1970)

Influenced: Sex Pistols

Why it's great: See sidebar

Best track: 'TV Eye'

43 DAVID BOWIE
HUNKY DORY

(RCA, 1971)

Influenced: Doves

Why it's great: Ranging from 'Changes'' pop genius to 'The Bewlay Brothers'' twisted folk, 'Hunky Dory' is the gleeful sound of artistic self-discovery.

Best track: 'Life On Mars?'

44 RADIOHEAD
THE BENDS

(Parlophone, 1995)

Influenced: Cave In

Why it's great: The definitive complaint-rock album.

Best track: 'Fake Plastic Trees'

45 LED ZEPPELIN
LED ZEPPELIN IV

(Atlantic, 1971)

Influenced: Audioslave

Why it's great: 'IV' is a monster that included beats which would launch a thousand hip-hop records, baroque lyrics and the horniest riffs in history.

Best track: 'Rock And Roll'

46 THE STREETS
ORIGINAL PIRATE MATERIAL

(679, 2002)

Influenced: Loads of people no-one's heard of yet

Why it's great: It's a vision of England as definitive as The Clash or Blur ever managed.

THE STREETS

Best track: 'Let's Push Things Forward'

47 BOB DYLAN
BLOOD ON THE TRACKS

(CBS, 1975)

Influenced: The White Stripes

Why it's great: Dylan stripped emotionally bare, 'BOTT' is the most emotionally devastating break-up album ever.

Best track: 'Tangled Up In Blue'

48 REM
AUTOMATIC FOR THE PEOPLE

(WEA, 1992)

Influenced: Idlewild

Why it's great: In a world darkened by Aids and George Bush Sr, this record finds redemption in skinny-dipping, Andy Kaufman and friendship.

Best track: 'Everybody Hurts'

49 SONIC YOUTH
DAYDREAM NATION

(Blast First, 1988)

Influenced: Nirvana

Why it's great: It's got serial killer-style charisma and brutality.

Best track: 'Teen Age Riot'

SONIC YOUTH
DAYDREAM NATION

50 BLUR
PARKLIFE

(Food, 1994)

Influenced: The Libertines

Why it's great: The LP discovered a sense of place, time and humour that made Blur's name.

Best track: 'Girls & Boys'

TEXT: APRIL LONG/ROB FITZPATRICK/PAT LONG/ANTHONY THORNTON/ALEX NEEDHAM/PIERS MARTIN PHOTOGRAPHY: REDFERNS/RETNA

51 THE SMITHS
HATFUL OF HOLLOW
(Rough Trade, 1984)
Influenced: Tatu
Best track: 'Please Please Please Let Me Get What I Want'

52 THE ROLLING STONES
EXILE ON MAIN ST
(Rolling Stones Records, 1972)
Influenced: Primal Scream
Best track: 'Shine A Light'

53 SLINT
SPIDERLAND
(Touch & Go, 1991)
Influenced: Mogwai
Best track: 'Nosferatu Man'

54 THE SMITHS
THE SMITHS
(Rough Trade, 1984)
Influenced: Pretty Girls Make Graves
Best track: 'What Difference Does It Make?'

55 APHEX TWIN
RICHARD D JAMES ALBUM
(Warp, 1996)
Influenced: Radiohead
Best track: '4'

56 JAY-Z
THE BLUEPRINT
(Def Jam, 2001)
Influenced: Beyoncé Knowles
Best track: 'Takeover'

57 ROXY MUSIC
FOR YOUR PLEASURE
(Island, 1973)
Influenced: Suede
Best track: 'In Every Dream Home A Heartache'

58 THE ROLLING STONES
STICKY FINGERS
(Rolling Stones Records, 1971)
Influenced: Jet
Best track: 'Wild Horses'

59 THE SPECIALS
THE SPECIALS
(2 Tone, 1979)
Influenced: The Streets
Best track: 'Nite Klub'

60 BIG STAR
THIRD/SISTER LOVERS
(Rykodisc, 1978/1992)
Influenced: Teenage Fanclub
Best track: 'Kanga-Roo'

61 THE MAGNETIC FIELDS
69 LOVE SONGS
(Circus, 1999)
Influenced: Bright Eyes
Best track: 'I Don't Believe In The Sun'

62 PULP
HIS 'N' HERS
(Island, 1994)
Influenced: Fat Truckers
Best track: 'Pink Glove'

63 DUSTY SPRINGFIELD
DUSTY IN MEMPHIS
(Atlantic, 1969)
Influenced: The White Stripes
Best track: 'Breakfast In Bed'

64 NICK DRAKE
FIVE LEAVES LEFT
(Hannibal, 1969)
Influenced: Kings Of Convenience
Best track: 'Way To Blue'

WHAT'S SO GOOD ABOUT...

THE SPECIALS
THE SPECIALS
(2 Tone, 1979)

The Specials were the band that the emergent Thatcher era deserved: the sarky soundtrack to a world of bovver boots, broken glass, unemployment, shit clubs and unplanned pregnancies. Far and away the coolest group ever to come from Coventry, they were fronted by Terry Hall – a man who looked like he was permanently wearing eyeliner – and succeeded in transferring the sun-dappled sounds of Jamaican ska and rocksteady to the drizzly West Midlands. This debut, produced by Elvis Costello, affirmed their vast cultural impact: at a time when the National Front were enjoying a resurgence, The Specials were a positive affront to racists and Little Englanders. Oh, and pork pie hats and tonic suits have never looked cooler.

65 DURAN DURAN
RIO
(EMI, 1982)
Influenced: Courtney Love
Best track: 'The Chauffeur'

66 THE FLYING BURRITO BROTHERS
THE GILDED PALACE OF SIN
(A&M, 1969)
Influenced: Ryan Adams
Best track: 'Hot Burrito #1'

67 UNDERWORLD
DUBNOBASSWITHMYHEADMAN
(Junior Boys Own, 1993)
Influenced: Audio Bullys
Best track: 'Cowgirl'

68 DEXYS MIDNIGHT RUNNERS
SEARCHING FOR THE YOUNG SOUL REBELS
(EMI, 1980)
Influenced: Hot Hot Heat
Best track: 'There, There My Dear'

69 ANDREW WK
I GET WET
(Mercury, 2001)
Influenced: *Jackass*
Best track: 'Party Hard'

70 THE VERVE
URBAN HYMNS
(Hut, 1997)
Influenced: UNKLE
Best track: 'Bitter Sweet Symphony'

the verve
URBAN HYMNS

71 EMINEM
THE SLIM SHADY LP
(Interscope, 1999)
Influenced: 50 Cent
Best track: 'Guilty Conscience'

72 AC/DC
BACK IN BLACK
(Atco, 1980)
Influenced: The Datsuns
Best track: 'You Shook Me All Night Long'

73 MICHAEL JACKSON
OFF THE WALL
(Epic, 1979)
Influenced: Justin Timberlake
Best track: 'Don't Stop 'Til You Get Enough'

74 THE WHITE STRIPES
ELEPHANT
(XL Recordings, 2003)
Influenced: The Black Keys
Best track: 'There's No Home For You Here'

75 LOU REED
TRANSFORMER
(RCA, 1972)
Influenced: Fischerspooner
Best track: 'Satellite Of Love'

76 PULP
THIS IS HARDCORE
(Island, 1998)
Influenced: Robbie Williams
Best track: 'The Fear'

77 THE CORAL
THE CORAL
(Deltasonic, 2002)
Influenced: The Bandits
Best track: 'Goodbye'

WHAT'S SO GOOD ABOUT...

AC/DC
BACK IN BLACK

AC/DC
BACK IN BLACK
(Atco, 1980)

Rock'n'roll has a long history of great records emerging from disaster, but few have sounded more triumphant than 'Back In Black'. On February 20, 1980, AC/DC's frontman Bon Scott choked on his own vomit, leaving the Australian band bereft of a singer just as they were becoming one of the biggest heavy rock acts on the planet. Not being exactly moping types, the surviving band members decamped to the Bahamas a month later, recruited a leather-lunged Geordie called Brian Johnson and made one of the most joyous and uncomplicated celebrations of rock'n'roll ever heard.

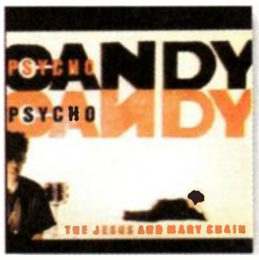
The plain black cover was designed as tribute to Scott, but the spirit of the songs – hard, relentless, fixated on the multiple pleasures of women, intoxicants and loud music – were much more fitting. 'Back In Black' glorified every heavy rock cliché, grasped every tawdry innuendo extant and transcended them all. It made school uniforms *de rigueur* for lead guitarists, saw AC/DC become the world's party band of choice and, 20 years down the line, invented The Datsuns. Not bad, all told.

78 SUEDE
DOG MAN STAR
(Nude, 1994)
Influenced: Hope Of The States
Best track: 'The Wild Ones'

79 THE CLASH
THE CLASH
(CBS, 1977)
Influenced: Rancid
Best track: 'I'm So Bored With The USA'

80 NEIL YOUNG
AFTER THE GOLD RUSH
(Reprise, 1970)
Influenced: Goldrush
Best track: 'Southern Man'

81 THE JESUS AND MARY CHAIN
PSYCHOCANDY
(Blanco Y Negro, 1985)
Influenced: Ikara Colt
Best track: 'You Trip Me Up'



82 WU-TANG CLAN
ENTER THE WU-TANG (36 CHAMBERS)
(Loud, 1993)
Influenced: So Solid Crew
Best track: 'CREAM'

83 VAN MORRISON
ASTRAL WEEKS
(WEA, 1968)
Influenced: David Gray
Best track: 'The Way Young Lovers Do'

84 DE LA SOUL
3 FEET HIGH AND RISING
(Tommy Boy, 1989)
Influenced: The Majesticons
Best track: 'Eye Know'

85 THE ROLLING STONES
LET IT BLEED
(Decca, 1969)
Influenced: Good Time Women
Best track: 'You Can't Always Get What You Want'

86 DAVID BOWIE
"HEROES"
(RCA, 1977)
Influenced: Liars
Best track: '"Heroes"'

87 THE SLITS
CUT
(Island, 1979)
Influenced: Le Tigre
Best track: 'Love Und Romance'

88 PRIMAL SCREAM
EXTERMINATOR
(Creation, 2000)
Influenced: ARE Weapons
Best track: 'Shoot Speed/Kill Light'

89 STEVIE WONDER
INNERVISIONS
(Motown, 1973)
Influenced: Common
Best track: 'Living For The City'

90 LEONARD COHEN
SONGS OF LOVE AND HATE
(CBS, 1971)
Influenced: Bonnie 'Prince' Billy
Best track: 'Famous Blue Raincoat'

LEONARD COHEN
SONGS OF LOVE AND HATE

91 QUEENS OF THE STONE AGE
RATED R
(Interscope, 2000)
Influenced: Dave Grohl
Best track: 'Feel Good Hit Of The Summer'

92 APHEX TWIN
SELECTED AMBIENT WORKS 85-92
(Warp, 1993)
Influenced: Squarepusher
Best track: 'Ptolemy'

93 JONI MITCHELL
HEJIRA
(Asylum, 1976)
Influenced: Beth Orton
Best track: 'Coyote'

94 BOB DYLAN
BRINGING IT ALL BACK HOME
(CBS, 1965)
Influenced: All buskers
Best track: 'It's All Over Now, Baby Blue'

95 PINK FLOYD
PIPER AT THE GATES OF DAWN
(EMI, 1967)
Influenced: The Flaming Lips
Best track: 'Lucifer Sam'

96 THE VINES
HIGHLY EVOLVED
(Heavenly, 2002)
Influenced: Rocket Science
Best track: 'Get Free'

97 PJ HARVEY
STORIES FROM THE CITY, STORIES FROM THE SEA
(Island, 2000)
Influenced: Cat Power
Best track: 'The Whores Hustle And The Hustlers Whore'

98 MADONNA
LIKE A PRAYER
(Sire, 1989)
Influenced: Kelly Osbourne
Best track: 'Like A Prayer'

99 THE CONGOS
HEART OF THE CONGOS
(Black Art, 1977)
Influenced: The Clash
Best track: 'Open Up The Gate'

100 THE BEACH BOYS
SURF'S UP
(Stateside, 1971)
Influenced: The Thrills
Best track: ''Til I Die'

TEXT: PAT LONG/JOHN MULVEY/NATHANIEL CRAMP/MARTIN HORSFIELD PHOTOGRAPHY: ROBERT ELLIS/REPFOTO

AND THE STARS' FAVOURITES ARE...

Robert Harvey, The Music

BOB MARLEY AND THE WAILERS
LEGEND
(Tuff Gong, 1984)

"I bought 'Legend' at a car-boot sale and that really got me into Bob Marley. After that, I went out and got the first four albums and they were all great – fantastic songs with loads of emotion. It's hard to choose the best, but 'Legend' collects together the best tracks."

Tim DeLaughter, The Polyphonic Spree

VARIOUS
WALT DISNEY'S ROBIN HOOD
(Disney, 1972)

"My all time favourite record is 'Walt Disney's Robin Hood' storybook record. I used to get these records whenever I was sick. So I was sick a lot, which meant I ended up with a lot of these records. I like them because you had to use your imagination to enjoy them which I think was responsible for all of my daydreaming to date. This particular record I still enjoy today. It has Roger Miller songs that I think are great and he is a wonderful storyteller."

Brian Chase, Yeah Yeah Yeahs

THE SHAGGS
PHILOSOPHY OF THE WORLD
(Third World, 1969)

"The Shaggs were three sisters from the 'culturally disconnected backwater' of Fremont, New Hampshire who were forced to play music by their father. 'Philosophy Of The World', recorded in 1969, combines compositional originality, youthful ingenuity and blistering sexuality – making it the best pop/rock album ever."

JC, The Warlocks

LED ZEPPELIN
LED ZEPPELIN IV
(Atlantic, 1971)

"It's very sexy, and the imagery is just amazing. When the bees start buzzing, y'know *(does impression of a swarm of bees)*? And the guitar comes in *(does widdly-widdly hair-metal guitar impression)*. It's been my favourite record since I was 12. Was it a big influence? Oh, it was *really* big. 'Stairway To Heaven' has guitars on it, and we play guitars. It's also really long, and we play a lot of long songs."

Christian Datsun, The Datsuns

LED ZEPPELIN
LED ZEPPELIN II
(Atlantic, 1969)

"Hearing Led Zeppelin's second album changed my life and my underpants – it was that good. The very first second that the sound of 'Whole Lotta Love' began to pour out of my speakers I was hooked. I had never heard such a powerful, dirty, primal sound in my life. At that time Bros and Bananarama were big on the radio. Every song on 'Led Zeppelin II' is amazing. In fact, it's the album I learned to play guitar from. I used to listen to the album every day and feebly attempt to play along with it, trying to capture just a little bit of the magic that Led Zeppelin emanate."

Nick, The Beatings

THE BIRTHDAY PARTY
JUNKYARD
(4AD, 1982)

"My favourite album ever is 'Junkyard' by The Birthday Party, especially the tracks 'The Dim Locator' and 'Six Inch Gold Blade'. It is an incredibly fuck-off record – when you play it, it has the power to send a normal person straight over the edge within the first few bars. It's pure evil on wax. I've lost numerous copies of this album to girlfriends over the years, but love the fact that you can always find another copy for £5 in second-hand shops. In fact, I now own two because I saw a copy recently in a shop and felt sorry for it."

John Mullin, The Basement

THE IMPRESSIONS
KEEP ON PUSHING
(ABC, 1964)

"My favourite album's 'Keep On Pushing'. The Impressions were *(soul legend)* Curtis Mayfield's early band. And it smells good."

Gruff Rhys, Super Furry Animals

THE BEACH BOYS
SURF'S UP
(Stateside, 1971)

"I don't know if it's the best album ever; I'm hoping that's yet to be made. But one album that unites us as Super Furry Animals is 'Surf's Up' – apart from Mike Love's awful 'Student Demonstration Time'. It's concrete proof that 'Pet Sounds' is one of the most over-rated albums of all time. 'Surf's Up' includes ''Til I Die', probably Brian Wilson's greatest song. And Carl's 'Feel Flows' is testimony that all three brothers Wilson were a holy army of songwriters."

Pete Doherty, The Libertines

LOVE
FOUR SAIL
(Elektra, 1969)

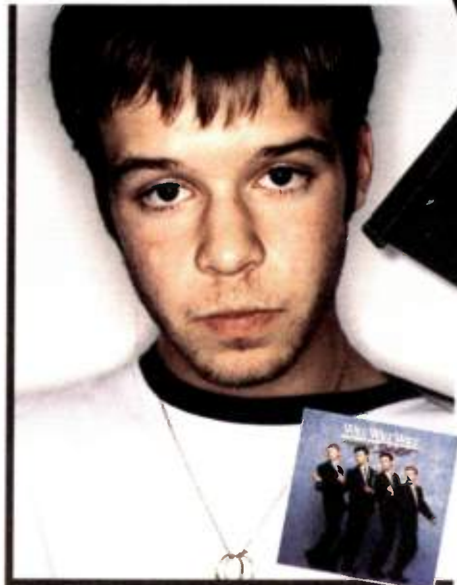
THE LA'S
THE LA'S
(Go! Discs, 1990)

"Why? If I could explain why I love them, I wouldn't listen to them."

Carl Barat, The Libertines

THE VELVET UNDERGROUND
LOADED
(Atlantic, 1970)

"It was their last album together before Lou Reed left, and it's got 'Sweet Jane' and 'Rock & Roll' on it. What more can you say, really?"



James Skelly, The Coral

WET WET WET
POPPED IN SOULED OUT
(Precious, 1987)

"My favourite album of all time is 'Popped In, Sold Out' by Wet Wet Wet. Why? I can't analyse it, it's effortless."

Didz, The Cooper Temple Clause

SONIC YOUTH
WASHING MACHINE
(Geffen, 1995)

"In our band we've got a lot of nominations for that: a couple of Led Zeppelin albums, *(Massive Attack's)* 'Mezzanine', *(Pink Floyd's)* 'Dark Side Of The Moon', but my personal favourite, and I haven't actually found anyone that agrees with me, is Sonic Youth's 'Washing Machine'. It may change by tomorrow."

Hell Is For Heroes

FUGAZI
REPEATER
(Dischord, 1990)

"Naming one album as the best ever is impossible. This is a record that we all agree on. It still sounds fresh, important, genuine. In short, it fucking rocks."

Casey Chaos, Amen

THE STOOGES
FUN HOUSE
(Elektra, 1970)

"I feel that 'Fun House' is the most important recording of all time without a doubt. It's more important than the Pyramids. More important than the Queen's vagina. More important than anything. It's a symbol of everything that is pure, it's the absolute mark of a genius."

Sarah Cawood

THE BYRDS
THE BYRDS GREATEST HITS
(CBS, 1967)

"One that I've been going back to recently has been 'The Remote Part' by Idlewild. It makes the hairs on the back of my neck stand up, along with *(Doves')* 'The Last Broadcast'. But, of all time, 'The Byrds Greatest Hits'. Sorry, I'm an old hippy!"

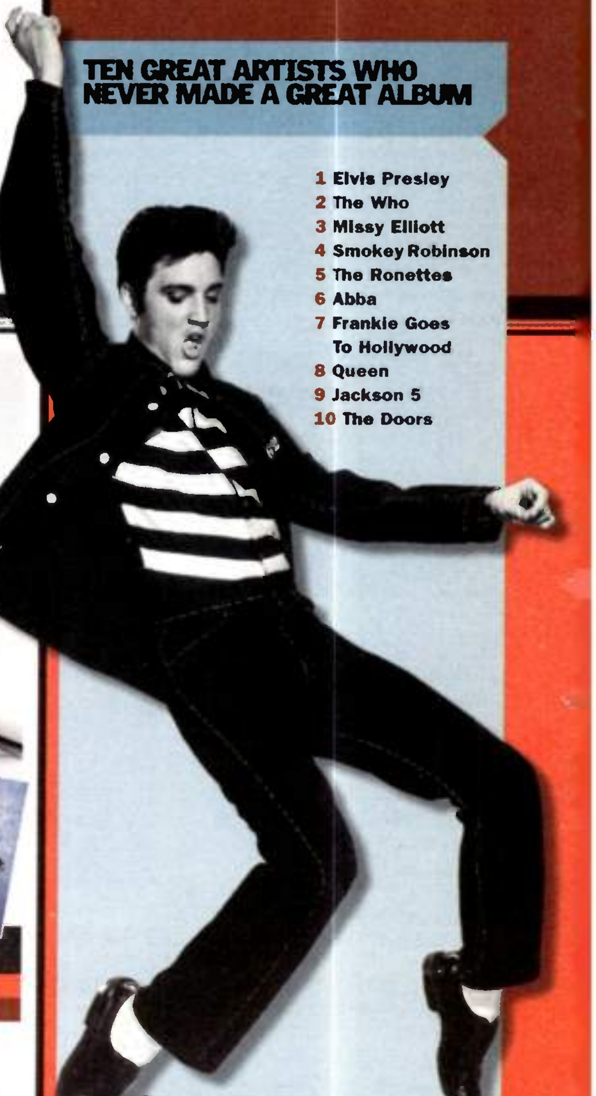
Emily Eavis

THE CLASH
LONDON CALLING
(CBS, 1979)

"They're just so important."

TEN GREAT ARTISTS WHO NEVER MADE A GREAT ALBUM

1. **Elvis Presley**
2. **The Who**
3. **Missy Elliott**
4. **Smokey Robinson**
5. **The Ronettes**
6. **Abba**
7. **Frankie Goes To Hollywood**
8. **Queen**
9. **Jackson 5**
10. **The Doors**



Elvis: his films weren't much cop, either

...So what's your favourite album?

Have the last eight pages made you moan, seethe and beat your chest with frustration at the brilliant records we missed out? Well, make your feelings known! We want to know what your favourite album of all time is and why you love it so much. Email your rants to besteveralbum@nme.com and we'll print a selection of the best.

Albums chosen by: Imran Ahmed, Mark Beaumont, Andy Capper, Leonie Cooper, Nathaniel Cramp, Stephen Dalton, Johnny Davis, Sarah Dempster, Zane Grant, Martin Horsfield, James Jam, Tim Jonze, Simon Lewis, April Long, Pat Long, Paul McNamee, Julian Marshall, Dan Martin, Piers Martin, Paul Moody, John Mulvey, Krissi Murison, Mel Myers, Tony Naylor, Alex Needham, Barry Nicholson, James Oldham, Siân Pattenden, Sylvia Patterson, Louis Pattison, Hardeep Phull, John Robinson, Anthony Thornton, Nathalie Watkins, Jim Wirth, Alan Woodhouse

TEXT: SARAH DEMPSTER/BARRY NICHOLSON/VICKY DAVIDSON PHOTOGRAPHY: DEAN CHALKLEY/DAVID ELLIS/ANTONIO PETRONZIO/RETNA

Pillage people

Text: Pat Long Photography: Roger Sargent

They're heavy metal hetero drug vikings from Norway who rock an overtly gay look, and Queens Of The Stone Age love them so much they're accompanying them on a US tour. Prepare yourself for bloodshed as Turbonegro brandish their broadsword

throw away your copies of 'Sgt Pepper…'. Chuck boring old 'Astral Weeks' on the bonfire. Denim-clad Norwegian metallers Turbonegro are the greatest band to ever walk the earth. Dangerous, funny, stupid and bombastic, they count among their fans The Hives, The Datsuns, Dave Grohl and Queens Of The Stone Age.

Metallica and D-12 wear their T-shirts, but would probably draw the line at the Village People-style biker caps they sell on their website. The toughest fans of Hamburg's St Pauli FC wear Turbonegro attire to games. Their gigs have been picketed in San Francisco, while their first US tour was curtailed when their guitarist was beaten up by crackheads and their roadie implicated in a murder. They made a load of cash when one of their songs was used to advertise Norwegian lager. And their dedication to denim scored them a fat deal with Levi's, unusual for a band with songs called things like 'Rendezvous With Anus' and 'Pissfight'.

They play to huge crowds in Europe, where their gigs usually end in singer Hans Erik Husby – aka Hank Von Helvete – sticking a lit roman candle up his arse. He also appeared on the inner sleeve of one of the band's albums dressed only in a giant boa constrictor. Today Hank, a Tudor history obsessive and former DJ whose name is on neo-Nazi death lists in his homeland after he insulted the boneheads live on air, is wearing a full-length cape, messy mascara and wielding a broadsword in a way that a man as drunk as he is probably shouldn't.

Hank is joined by youthful guitar genius Euroboy, Bee Gees lookalike guitarist Rune Rebellion and drummer Chris Summers. Keyboardist Pal Pot Pamparius is also here, telling *NME* how he had to sell his pizza restaurant in Oslo when people started calling up all the time and singing the Turbonegro song 'Age Of Pamparius' down the phone. The fact that it was named after the restaurant doesn't seem to matter.

Their bassist and sole original member is Happy Tom. Tom's surname is Seltzer, and he currently writes satirical comedy for Norwegian TV. He originally formed the band in 1988, playing on all four of their classic albums ('Hot Cars And Spent Contraceptives', 'Never Is Forever', 'Ass Cobra' and 'Apocalypse Dudes') before they split up in an Italian psychiatric ward in 1998.

"We split up originally because I became addicted to heroin," sighs Hank in perfect English. "We always wanted to be a band but I couldn't. I had mental problems, I had to leave the city and live in a small place."

Now, thankfully, they're back. Prompted by pestering from the Turbojugend, their Hell's Angel's-style fan club with 'chapters' in Uruguay, Poland and, er, Cornwall, Turbonegro have regrouped.

"Basically," reckons Euroboy, "we are exceptional. We are as good as any of the bands that inspired us. We love the Ramones, but we're as good as them. Turbonegro has everything. We have the perfect musical ability, the perfect theatrical ability and the perfect image."

Ah yes, the image. For heteros, they do rock a distinctly *gay* look.

"We always delighted in doing everything as wrong as we could," laughs Happy Tom. "We had an image meeting and we sat down and got so drunk that the day after we woke up all our notebook had written in it was the word 'homo'. That was our image. Homo."

Hank: "The worst thing was that people lumped us in with the Norwegian S&M scene…"

Happy Tom: "Which really hurt…"

Ho ho. As well as taking inspiration from the '70s gay scene, Turbonegro want to fight the remaining members of The Who (Hank slaps a real leather gauntlet on the table, menacingly) and acquire special powers.

Happy Tom would like to be invisible "so I can feel people up and whisper threats into their ears". Euroboy would like to turn into an X-ray so he could play gigs with his skeleton showing. And Hank, heroically, would like to be "a little hairy hobbit".

But before that, Turbonegro embark on a US tour with QOTSA and have a new LP 'Scandinavian Leather', imminent.

"Scandinavian leather is our skin," says Happy Tom, baring his chest. "Under the denim, we wear Scandinavian leather. And nothing can pierce it. We are descended from Vikings. Plus, the three most important things to come from Norway are black metal, A-Ha and us. All of them wear make-up. We cannot fail."

Hank: "Especially not when we have black magic and the help of the supreme grand architect of the universe on our side."

Do you *really* need any more reasons to love this group?

TURBO CHARGED

Celebrity members of the Turbojugend speak out

Pele Almqvist, The Hives
"When we were younger we all used to go to their shows and stand in the front row. I just remember the five of us driving around Sweden in a car together, having fights with hicks and then going to the Turbonegro show. At the time we really didn't know how much of it was a joke. For all we knew they might really have been gay sailors from Norway."

Ian Person, The Soundtrack Of Our Lives
"I don't think Britain was ready for them when they first started. Some people maybe found them offensive. I certainly hope so. The rocket up the arse is always the grand finale. They enjoy their drugs, too."

NME.COM WITNESS UNGODLY SCENES OF HEAVY METAL FROM TURBONEGRO ONLINE NOW!

Norway, nil points: the Eurovision jury failed to be convinced by the efforts of (l-r) Hank, Euroboy, Pal Pot, Happy Tom, Rune and Chris

> "The three most important things to come from Norway are black metal, A-Ha and us. All of them wear make-up. We cannot fail"
> Happy Tom Seltzer

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

BURN BABY BURN

GOTH ROCKERS AFI DANCE ON THE ASHES OF POP-METAL WITH BEST ALBUM YET

PHOTOGRAPHY: SEBASTIAN ARTZ

AFI
Sing The Sorrow
(DREAMWORKS)

While Linkin Park, Papa Roach and Fred Durst have spent the last few months shopping for condos, seeking psychotherapy or trying to get Britney to stiffen their Bizkit respectively, their most likely successors have been incubating a beast which will drive the final stake through the heart of rap-rock.

Fronted by the anti-Durst – androgynous dandy Davey Havok – AFI (A Fire Inside) formed 12 years ago in northern California. Their *NME* Awards Show sold out faster than The Vines' and was among the most riotous ever. Davey and Adam Carson (drums) are the only members remaining from when AFI were just another punk-pop band (1995's 'Answer That & Stay Fashionable') turned disposable hardcore outfit (1997's 'Shut Your Mouth & Open Your Eyes').

However, 1999 marked the beginning of their metamorphosis into the creepy and kooky, mysterious and spooky goth-punks who light up this, their sixth LP. They recruited guitarist Jade Puget and bassist Hunter, while Davey ditched the short trousers for PVC kecks and a cauldron load of mascara. By 2000's 'The Art Of Drowning', AFI had sold hundreds of thousands of records to their rabid following, and the major record companies came knocking. DreamWorks won the battle for their signatures.

For their money, they get the album AFI have been threatening to craft for four years – nothing less than a deep plunge into their hearts of darkness, which recalls everything from REM ('The Leaving Song') to emo meets Queen rock-operatics ('Bleed Black').

Opener 'Miseria Cantare (The Beginning)' casts the landscape – a bleak, dramatic piston-driven slice of monk-chanting metal. 'The Leaving Song Pt 2' starts like Guns N'Roses' 'November Rain' then goes scary gothic. Dominated by its shouting-singing chorus *"BREAKDOWN!/This is a feeling/BURNOUT!/What was this feeling?/FREAKOUT!/And you may take my heart away"*, it's the first of many examples of Havok's lyrical catharsis which inspires the kind of fan adoration not seen since Richey Manic.

'Sing The Sorrow' is packed with similarly infectious songs. 'This Celluloid Dream' is equally shout-along, while 'Dancing Through Sunday' is an anthem whose *"WOOOOAHHH!/We dance to misery"* backbone buries itself deep into the consciousness.

In its desire to break away from the numbskull nu-metal of mainstream American rock, 'Sing The Sorrow' sometimes tips over into the cheesy. But its enormous sound and ambition overcomes such criticism. This is the sound of AFI's dash for the big time – and despite their preoccupation with the dark, they are a band who are burning at their brightest. **8**

Imran Ahmed

PAST FORM

From pop-punk to goth metal in five not-so-easy pieces

7 **The Art Of Drowning (2000)**
The album that got the major labels' attention, a spirited collection of throwback punk rock.

6 **Black Sails In The Sunset (1999)**
Where AFI first went all serious and cut all ties with their punk-pop past. Includes the track 'Porphyria Cutanea Tarda'. Blimey.

2 **Shut Your Mouth & Open Your Eyes (1997)**
AFI's second LP of the year. A bona fide case of quantity bludgeoning quality.

5 **Very Proud Of Ya (1996)**
Passable Offspring-esque second LP that was difficult to differentiate from the plethora of hardcore punk releases of the era.

3 **Answer That & Stay Fashionable (1995)**
Can an album featuring a song called 'I Wanna Get A Mohawk (But My Mom Won't Let Me)' be anything but terrible? Seems not.

RYE COALITION
Jersey Girls
(TIGER STYLE)

Postmodern arena rock. Eeek

For eight years, New Jersey's Rye Coalition have been mutating the music you hear on Midwest FM radio into nasty noisemongery. The sole inhabitants of a universe where Kiss, monster trucks and wifebeater vests have the same cultural currency as Shellac and The Jesus Lizard, their take on '70s classic rock is both funny and chest-pummellingly heavy.

But what makes RC really special is their ability to judge when the irony is approaching meltdown and the time's right for a classically cro-magnon riff or two. Because, raised eyebrows or not, Rye Coalition fuckin' whale. Dude. **8**

Pat Long

JIMI TENOR
Higher Planes
(KITTY YO)

Finnish psych-jazz. Obviously

For a joker, Tenor has remarkable staying power. Despite failing to cross over in the mid-'90s, the Finn's vision continues to grow in inverse proportion to his profile, and nowadays he's attempting to fuse cool jazz, P-funk, Ennio Morricone, electronica and prog.

'Trumpcard' makes Muse sound repressed; elsewhere, a little smut, some witty observations and moments of tenderness add colour, while Tenor's avant-garde techno instincts ensure that things never lapse into hapless pastiche.

Laudably perverse, 'Higher Planes' proves the righteousness of Tenor's mission. **7**

Tony Naylor

LORY D
Sounds Never Seen
(REPHLEX)

Horrorcore electro from Italian rave don

You thought the Germans owned the patent on bleak European electro? Well, maybe you just hadn't happened on Lory D – purveyor of a nightmarish dancefloor vision that kidnaps the austere spirit of Detroit techno and leaves it snivelling by a sweaty rave somewhere outside Rome.

There's some Aphex-esque stuff here to keep the Rephlex-heads happy – see the glitched-up chatter of 'TT', or the eerie, 'Ambient Works'-gone-bad drones of 'No Escape'. But 'Sounds Never Seen' is finest at its hardest, when savagely fast acid squiggles decompose and recompose, and pitch-shifted piano motifs ring out in some sinister twisting of Balearic optimism. *"This is the sound of Rome"*, chokes an asphyxiated voice from the stifling rush of 'Sickness'. Sounds good. **8**

Louis Pattison

MELANIE C
Reason
(VIRGIN)

Second album from solo Spice who saved us from the reunion

As the only solo Spice to have sold a decent number of albums – just under a million in the UK – Mel C has something to protect. If rumours are to be believed, she's the Spice who can't be persuaded by a reunion and we must admire her single-mindedness, which, er, coincides with the release of her second album. However, what spunk she has professionally is not reflected in these 12 over-wrung, demographically-aware tunes.

Topshop philosophy abounds: *"Give a bit of love for your people"* etc. But now that Kelly and Pink have straddled the corporate webellion pony, Mel C has felt the need to produce her 'mature' album. It's a shitey watering down of an increasingly watery genre.

The album is called 'Reason'. Otherwise, one presumes, there wouldn't be one. **4**

Siân Pattenden

MEAN MACHINE

TRANSATLANTIC DUO UNLEASH STRIPPED-DOWN, MALEVOLENT DEBUT

THE KILLS
Keep On Your Mean Side
(DOMINO)

THE KILLS
KEEP ON YOUR MEAN SIDE

The blank look in the eyes; the rumblings of sexual tension between the pair of them; the surly air of the eternally misunderstood: no doubt about it, Tatu have really got the pop world talking.

If only they sounded like The Kills. Because there can be few groups on the planet who are as achingly *now* as VV and erm, Hotel (Alison Mosshart and Jamie Hince to their mums). Yet stylised as The Kills' debut undeniably is – the sleeve shows their fingerprints on a charge sheet, presumably due to Jamie's time in Scarfo – '...Mean Side' rocks with a vengeance. Anyone with a love of The Velvet Underground, Patti Smith and ill-rock in general will find plenty to gorge on here.

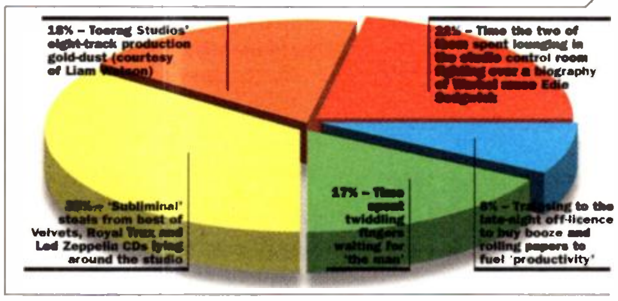
'Superstition' simmers with the menace of 'Dry'-era Polly Harvey; 'Pull A U' features a bone-shaking Led Zep-sized riff and 'Hitched' swipes BRMC's clammy boogie. The combined effect of drug-shivers, lyrical longing and cobalt crystal shag-rock is quite a thing.

By the time they get to the dual harmonies of 'Wait' (*"What you say/What you say/Wait la la la la"*) you realise why Bobby Gillespie's so excited about them. No-one's been so keen to shrink wrap unhealthiness since Royal Trux.

There are lines even Jason Pierce would baulk at – *"There's a monkey on my back/Which makes me act like that"* – while 'Fuck The People' provides us with little more than a vision of how Spiritualized would sound if they ever went rockabilly. No matter. In a world over-run with careerists, The Kills' desire to be outsiders means there's a glow to their dischord you'd do well to bathe in. **8**

Paul Moody

THIS ALBUM WAS MADE FROM...



Dark life: VV (left) and Hotel

PHOTOGRAPHY: DEAN CHALKLEY

NME'S PICK OF THE MONTH

What we said about February's finest CDs

50 CENT
Get Rich Or Die Tryin'
(SHADY/AFTERMATH)
"The perfect breakthrough."

THE SLEEPY JACKSON
The Sleepy Jackson (VIRGIN)
"Stands with the bizarreness 'n'pop royalty of the Spree and The Flaming Lips."

TURIN BRAKES
Ether Song
(SOURCE)
"The best space-folk album of the year."

MY MORNING JACKET
At Dawn (WICHITA)
"Graceful as 'Harvest'-era Neil Young or a lonely Springsteen."

BEANS
Tomorrow Right Now
(WARP)

Antipop MC parties. A bit

"I make music for MCs to slit their throats by," announces Beans, then starts rapping about protecting his testicles. In hip-hop terms, it's fair to say that the former Antipop Consortium MC is a bit of a rum bugger. A fact that, paradoxically, both makes and breaks this record.

The best bits, like recent single 'Phreek The Beet', see Beans dropping surreal/social-realist rhymes atop bouncy future-electro; part Mantronix, part Neneh Cherry, part *Roget's Thesaurus*. Beans, however, still likes to wander aimlessly off into the Antipop-ish leftfield at times too, returning with head-wrecking, abstract electronic instrumentals like 'Sickle Cell Hysteria'. They're interesting, in passing, but it's Beans' ability to strike a balance between avant-hop and pop that makes this album come alive. **6**

Tony Naylor

PALOALTO
heroes and villains

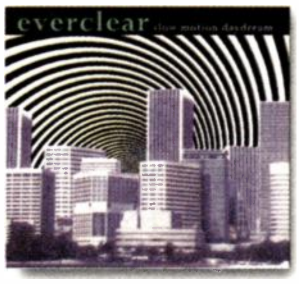
PALOALTO
Heroes And Villains
(MERCURY)

The American Radiohead? Well...

Of all the hopeful sobriquets lavished on new bands, 'The American Radiohead' has always had the air of a death sentence. Many have tried to live the dream; all have failed. The last American Radiohead, Remy Zero, who like Paloalto are from LA, even had the endorsement of Thom Yorke himself, but proved too wilfully melodramatic for British tastes.

Paloalto could buck the trend. Although initially they sound like Matt Bellamy wailing Travis songs, it's soon clear that singer James Grundler has grander plans. 'Breathe In' feels soft and subtle, insecurity given a graceful sheen. 'Throwing Stones' has an orchestral fragility. 'Fade Out/In' even finds beauty in The Smashing Pumpkins' commercial excesses. They still need to transcend their influences more fully, but Paloalto are blazing with ambition. **8**

Ian Watson



EVERCLEAR
Slow Motion Daydream
(EMI)

Angst veterans go soft on seventh album

Oh contrary soul! As the whole world rages against war, or the lack of one, Art 'Angry' Alexakis of Everclear goes all fun on us. Now, if the words 'fun' and 'Everclear' in the same review seem a tad peculiar, fear not. This is Alexakis in never-more-knowing, sardonic mode. Occasionally he even lapses into full-on celebration.

'I Want To Die A Beautiful Death' sees him rubbishing the 'live fast, die young' ethos that, once upon a time, he almost bought into rather too literally. But it's the gorgeous, tender likes of 'A Beautiful Life', the bright-eyed 'Science Fiction' and the gleeful crashing riffs throughout that nudge 'Slow Motion Daydream' towards greatness. Gleeful? Everclear? Art must have found himself a nice girl. **7**

Pete Cashmore

THE HUNCHES

THE HUNCHES
Yes. No. Shut It.
(IN THE RED RECORDS)

Mighty scuzz rock – with added vacuums!

Ah, the pleasure of bathing in the fuzz of bionically over-amped guitars and vocals – it's become commonplace in the last 12 months. However, by revelling in the scuzzy excess of Pussy Galore and The Cramps rather than the bluezzzz, Portland's The Hunches set themselves apart from their more trad peers. 'Same New Thing' is the peak – oddly effecting guitars and, er, rock tambourine are topped by singer Hart Gledhill's yelping vocals.

It sounds like they're playing with a gun against the drummer's head, giving each clattering attack the feeling that it could end in ruin. Or bloodshed. Ultimately, the one-size-fits-all nature of every song palls, though any album where the listed instruments include shop-vac and Hoover-convertible has got to be worth a listen. **6**

Anthony Thornton

pilot to gunner

PILOT TO GUNNER
Games At High Speeds
(ARENAROCK)

Smart indie-emo. It'll never go out of fashion

In a world currently dominated by freeze-dried TV-dinner pop pap and endless Antipodean 'DC retreads, it's almost reassuring that bands like Pilot To Gunner feel the need to make albums. Even after the next ice age, when civilisation has crumbled into the dust and the planet is ruled by horse-beasts with the heads of ants, this New York quartet will probably still be around, plying the same peppy college-rock.

'Games At High Speeds'' stop/start power-emo could have been made at any point in the last ten years but is no less thrilling for it. Combining a genuine knack for a clean-shaven chorus ('Every Minute Is A Movie') with sugar-rush guitars, it's a convincing circling of indie-rock wagons. **7**

Pat Long

THE SOFT PINK TRUTH
DO YOU PARTY?

THE SOFT PINK TRUTH
Do You Party?
(SOUNDSLIKE)

Matmos man's nutso glitch fest

Drew Daniel is one half of San Francisco electro duo Matmos. This is his 'I need more space' album, and Drew's partner-in-various-things Martin Herbert will be grateful for that space if these unhinged glitch house thumpers are any indication of what's going on in his compadre's head.

Best moment: when the squiggle-hop of 'Soft On Crime' drops out for the all-time greatest sound – a ruler being twanged on the side of a table – and the album's personality is defined. That the personality in question is that of an excitable six-year-old adds a splendid edge to the fact that 'Do You Party?' sounds like 200 shit computers having a nervous breakdown. It'll sell about seven copies. Still, seven lives will become a little happier. Eight, if you include Martin Herbert. **6**

Peter Robinson

WRH

THE MAGNIFICENT FOUR

TIMELY REMINDER OF THE GENIUS OF JOE STRUMMER AND CO

THE CLASH
The Essential Clash
(COLUMBIA)

THE Essential CLASH

Without The Clash, *NME* would be a much drabber place. No Clash = no Nirvana, no Manics, no REM, no U2, no Libertines, no Radio 4, no *anyone*. This was a band who fused left-leaning political idealism with Mick Jones' love of Faces/Stones/Mott The Hoople rock classicism, who collaborated with dub genius Lee 'Scratch' Perry when most of their peers were learning their second chord, who weaved rocksteady, rockabilly and R&B into punk. Who, most of all, proved that anger and enthusiasm were as important as – no, *more* important than – being able to play that tricky suspended fifth.

But do we need another double-CD best-of? Maybe, just for convenience: their last three LPs were decidedly patchy. If you want the exhaustive works, you're best served by 'The Clash On Broadway' but 'The Essential Clash' serves their legacy well. Steering clear of any surprises – but also any crucial omissions – it traces their myriad incarnations as squat-punks ('London's Burning'), suburban poets ('Lost In The Supermarket'), dubbed-out doleites ('Guns Of Brixton') and rebel-rockers ('I Fought The Law'). What comes out most is the sheer idealism. Even at their most vitriolic, there was a sense of hope – mostly marshalled by the late Joe Strummer.

Ask anyone: Strummer knew that bands were capable of changing the world. It was only when The Clash sidelined their beliefs to spend ages attempting to break America that they stumbled. There's a warning there, Coldplay.

Listening to this, it's still hard to work out The Clash's greatest achievement. Marrying rock'n'roll to politics without being crushingly worthy? Leading Brit punk out of its terrace-chant cul-de-sac? Resisting all offers to reform? Popularising post-disco NYC punk-funk? Never appearing on *Top Of The Pops*? Sporting paramilitary chic and not looking like goons? The Clash did it all.

Pat Long

10

THEY FOUGHT THE LAW...

...and the law usually won: The Clash's charge sheet

June 1977
Joe Strummer and drummer Topper Headon fined £5 for spraying the word 'Clash' on the wall of Dingwalls in Camden.

June 1977
Strummer and Headon detained overnight because they fail to appear in court in Newcastle after stealing pillowcases. They're fined £100.

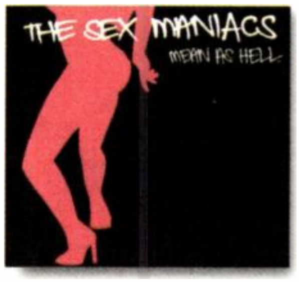
March 1978
Bassist Paul Simonon and Headon arrested in Camden for shooting racing pigeons with air guns. They get an £800 fine.

July 1978
Strummer and Simonon fined for being drunk and disorderly after a gig at Glasgow Apollo.

May 1980
Strummer arrested after smashing his guitar over a violent fan's head in Hamburg.

December 1981
Headon caught at Heathrow Airport smuggling heroin.

July 1982
Headon remanded on bail in London, charged with stealing a bus stop and receiving stolen property.



THE SEX MANIACS
Mean As Hell
(ECCENTRIC MAN)

Garage punk with balls of steel. Ace!

Long before record execs found garage rock to be at all bankable, bands like the Dwarves and the New Bomb Turks operated on the fringes. Fast, ugly and oddly unappealing to Hollywood actresses, it's bands like these that fuel Leeds' brilliant Sex Maniacs – four men with punk pasts and song titles like 'Time To Rock' and 'Four Big Dicks'.

Displaying exceptional brevity – 12 songs, 22 minutes – there is not a hint of trend-grabbing or put-on posture in The Sex Maniacs' debut album. Beautiful Steve rasps like a youthful Lemmy, while the band excel in transporting AC/DC to a stinky Yorkshire basement.

'Mean As Hell' is arrogant, unrelenting and the best British punk rock LP for ages. You're not worthy of this band, but love them anyway.

Noel Gardner

8

electric music aka
the resurrection show

ELECTRIC MUSIC AKA
The Resurrection Show
(SANCTUARY)

Second album of smart pop

Music journalists making music? Ugh! That's the obvious response upon learning that one half of EMA, Tom Doyle, sometimes earns his coin on Grub Street. But, come on, doesn't logic suggest that a pop journo might have a few interesting musical ideas? 'The Resurrection Show', the second album from this London-based duo, has plenty.

Mixing the deceptively MOR sound of brainy '80s pop (Scritti Politti, Prefab Sprout) with post-Avalanches sampledelia and a whiff of The Flaming Lips, EMA have produced a restrained, comforting mixture of sweet melody and sparkling invention, a record whose subtle moods are dressed with bells, harps and all sorts of neo-psychedelic decoration. It's thoughtful head music, that grows in your affections with each listen.

Tony Naylor

7

DETROIT
COBRAS.

THE DETROIT COBRAS
Seven Easy Pieces
(ROUGH TRADE)

Garage thrills from... yup...

With harassed promoters considering the introduction of a congestion charge to ease the flow of Motor City-imitators flooding London, The Detroit Cobras roll into town. This lot will clearly be lurking in the garage when even Jack White has succumbed to that 'groundbreaking' Aphex remix.

So what do *we* get out of it? Well, even David Blaine would be unable to disguise the fact that 'Seven Easy Pieces' consists of seven cobwebbed retro-rock covers which in any other time would sound about as contemporary as Flat Earth Theory. As it is, as initiators of the, erm, 'Snake Rock' splinter movement (along with The Hiss), the Cobras' fundamentalist rock rumble sounds like tomorrow itself.

Weird thing, the zeitgeist.

Paul Moody

6

GOLDRUSH /
EXTENDED PLAY

GOLDRUSH
Extended Play
(TRUCK)

Sob-inducing Oxford cowboys

Rocking the sodden Kleenex of Neil Young-era country-rock, the second album from unapologetic traditionalists Goldrush is a veritable Niagara Falls of pathos-drenched heartbreak and regret. It's hard to be cynical in the face of such misery, especially when their well-hoofed muse coughs up such tear-spattered corkers as 'Let You Down', a ballad that all but buckles under the weight of self-realisation (*"I let you down/I let you down"*) and tremblesome slide-guitar.

Robin Bennett's vocals occasionally let the side down, trudging through syrup in hob-nailed boots when they should be plucking at harps with Gram Parsons. But let's leave the regrets to Goldrush. In the pantheon of country-fired blub-rock profundity, few can do bittersweet better.

Sarah Dempster

6

IRON & WINE
The Creek Drank The Cradle
(SUB POP)

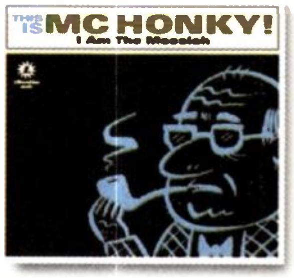
Superb alt.country missive

The American South, they say, will rise again. On the evidence of Kentucky's My Morning Jacket and now rural Florida's Iron & Wine, it's be going to be an extremely quiet revolution. Like MMJ, I&W's Sam Beam sounds like he's been hiding in a woodland shack with just some ancient, scratched bluegrass records and a jar of moonshine for company.

Reference points comprehend the power of whispered pathos and understated beauty: early Will Oldham, Simon & Garfunkel, Belle & Sebastian. Sam layers haunted harmonies over a tenderly strummed guitar, chronicling lost loves with the dead-eyed resignation of a man destined to be a loner. This has to be the gentlest record ever released on Sub Pop. It also happens to be one of the best.

Ian Watson

8



MC HONKY
I Am The Messiah
(B-UNIQUE/LIBERATION)

Eels man goes solo. Or does he?

If Mark 'E' Everett wants to pretend this isn't his solo record (denials come from all corners) then maybe he should have tried disguising his voice and not made *mchonky.com* a direct link to his other band's website. Still, everyone needs a holiday sometimes, and you can see why the king of drama wants to have his fun when nobody's looking.

Silly thing is, while its Bontempi beats'n'samples DNA divorces 'I Am The Messiah' from Everett's day job, the wraparound Hammond and whimsical, well, everything (hip-hop lullaby 'Baby Elephant Rock-A-Bye' is typical) leave it sounding like the album his breakthrough hit 'Novocaine For The Soul' could rightly call home. There's a new Eels record due this year. Until then, silliness made from half-choruses and bits of ribbon will have to do.

Dan Martin

6

JUNIOR SENIOR
D-D-Don't Stop The Beat
(CRUNCHY FROG/MERCURY)

OLD, NEW, BORROWED & DANISH BLUE

JUNIOR SENIOR MIX UP AN ENDEARINGLY CHEESY DANCEFLOOR SMASH

Why does all the decent European music come from the chilly north? There's us (obviously), Sweden (The Hives), Norway (Röyksopp) and industrial north Germany (Kraftwerk). Even Russia's getting in on the act (Tatu, to stretch a point). It's like there's an iron curtain from Cherbourg to St Petersburg – above, rock'n'roll, below, accordions.

The exception that proved the rule was always Denmark, blasted homeland of Aqua. Junior Senior's debut goes a long way to make reparation. Crashing blindly into the dressing-room of rock and staggering out draped in bits and bobs from every era, it's a right old mess and all the better for it.

Nu-disco knees-up 'Move Your Feet' – shiny and uplifting though it is – doesn't really represent what the duo are all about. Most of production whizzkid Jesper 'Junior' Mortensen's work on 'D-D-Don't Stop The Beat' is stripped-down and noisy, the kind of dance music that demands tight trousers (not flares), speed (not E) and hand-claps (not finger-snaps). 'Rhythm Bandits' sets the scene, being basically 'Rockafeller Skank' as it would have sounded in 1981.

There's an early-'80s feel to much of this. Chubby Jeppe 'Senior' Breum Laursen raps like he's just heard 'Sugarhill Rap' and thinks he could do better. There was a lot of it about 20 years ago – see 'Wham Rap', 'Ant Rap' and Blondie's 'Rapture' (recently resurrected by Kylie and Justin) – but if that sounds embarrassing, it's actually endearing. A touch of naïveté goes a long, long way.

But it's not all '80s. 'White Trash' is more like a techno Ramones song. 'Shake Me Baby' is a Monkees-ish jangle. 'Shake Your Coconuts' is Bachman Turner Overdrive's 'You Ain't Seen Nothing Yet' intercut with the espadrille funk of Haircut 100. 'Boy Meets Girl', meanwhile, nicks the guitar-line from The Beatles' 'She Said' and the backing vocals from The Rolling Stones' 'Gimme Shelter' and somehow ends up sounding like Black Grape.

Like we said, a mess, but a good mess. A happy mess. If this is what Euro-dance is going to sound like from now on, let it clog the charts forever. **8**

Simon Lewis

PARLEZ-VOUS DANE ROCK?

Some handy phrases from the Danish musical underground

"På mange måder var Aqua de tidlige 90eres White Stripes"
Translation: In many ways, Aqua were The White Stripes of the early-'90s

"The Raveonettes giver mig kuldegysninger. Jeg tror måske de tager stoffer"
The Raveonettes give me the willies. I think they might be on drugs

"Kalder du det et stykke wienerbrød? Jeg skal give dig wienerbrød"
Call this a pastry? I'll show you pastry

"For sidste gang – Dane Bowers er ikke en rigtig dansker"
For the last time – Dane Bowers is not really a Dane

REVIEWED NEXT WEEK:

CAVE IN
Antenna (BMG/RCA)
Fresh from a stunning *NME* show, Massachusetts' most intense unleash fourth album.

EVAN DANDO
Baby I'm Bored (SETANTA)
Nineties casualty's first since 1996. Will he be riding a country-rock horse to victory?

STEPHEN MALKMUS & THE JICKS
Pig Lib (DOMINO)
Ex-Pavement mainman's second album – can it scale the heights of the first?

DJ MUGGS
Dust
(ANTI)

Audacious debut from Cypress Hill producer

It ain't hip-hop, that's for sure. Forgetting what he normally deals in (a side-effect of 15 years of extra-large bongs and absurdly long drags, perhaps), DJ Muggs has taken time off from the day job to record a fine album that has more to do with Pink Floyd and Portishead than any of the breakbeat-specific material he's usually associated with.

Boasting vocal contributions from Everlast and former Afghan Whigs singer Greg Dulli, 'Dust' has a diversity that ranges from the psychedelic ('Rain') to the acoustic ('Faded') and manages to surprise and delight in equal proportions.

Clearly Muggs can go solo without upsetting his stash. B Real and Sen Dog had better get their complacent arses into gear double-quick. **6**

Hardeep Phull

BUFFSEEDS
The Picture Show
(FANTASTIC PLASTIC)

Exeter four-piece attempt epic rock. Weedy results

Exeter's Buffseeds flip from wistful psychedelia to big rock with ease, usually within the confines of the same song. But so does everyone else nowadays, and sadly, the things that define the Buffseeds' uniqueness – Kieran Scragg's lovelorn semi-falsetto and self-consciously tricksy lyricism (rhyming *"Jackanory"* with *"allegory"*) – are what render 'The Picture Show' a chore to sit through.

Occasionally, they decide that, right, this one is going to be a great big epic one, as on the gorgeous 'Sparkle Me' and the monolithic 'Riot'. But too much of it is flimsy flimsier flimsiest, and dangerously close to Morissette territory to boot. They need to get Phil Spector in to help out, but we gather there may be availability issues there... **4**

Pete Cashmore

REBELSKI
Thanks For Your Thoughts
(HEAVENLY)

1ST NME REVIEW

Doves keyboard man's ace solo flight

Powered by a warm rush of Air-tinged nostalgia, Martin Rebelski's instrumental debut is a deliciously dream-like affair, with shimmering-sunset melodicas and achy-breaky violins melding to mellifluous effect. 'Scarecrow' finds a cascading torrent of piano-based plinkery backed, charmingly, by the sound of an elastic band being twanged by a toddler. Elsewhere, a sex pest is invited to breathe heavily over schlock-pop charmer 'The Swarm' with unexpectedly moving results.

It may be too polite to squeeze out electroclash and too unassuming to cause more than a flutter of interest among the twots down Trash, but for those who prefer their electronica cut with something sweeter, Rebelski is just the ticketski. **8**

Sarah Dempster

MEDIUM 21
Killings From The Dial
(TEMPTATION)

Troubling stuff from bonkers balladeers

Anxiety, depression, confusion: all in a day's work for these Northampton tunesmiths. Floundering at the edge of insanity, Medium 21 do a fine line in 21st-century confusion, like The Flaming Lips on Lemsip rather than mind-altering narcotics. There's something slightly unhinged on this, their debut long player, but it's something worth embracing.

Because when singer John Clough spouts gibberish throughout 'The Cable And The Cars', you know there's probably something rather unsettling going on. And when Clough sounds like a man with a gaping cavity instead of a functional beating heart on 'We Were The Ones', you can almost hear his misty-eyed tears hit the ground. A bright future is in the reckoning. If they can hold it together that long. **6**

James Jam

BLOOD BROTHERS
Burn Piano Island, Burn
(ARTISTDIRECT)

Intense art-noise from Seattle. May burst eardrums

Sort yourself out with some serious sedatives before playing this record. And when you're done, lie back... and *convulse*. Johnny Whitney and Jordan Blilie both scream like they're trying to vomit out particularly wired-up ferrets that have got caught in their stomach linings. Which is surely enough in itself to justify an album's existence. Also, it's produced by Ross Robinson.

Not that you'd care – you're too busy having the insides of your skull savaged by an army of At The Drive-In fixated Yorkshire terriers. From the thrashing frenzy of 'USA Nails' to the brilliance of the title of 'Fucking's Greatest Hits', this is lung-busting, speed-wheeling mayhem.

The Blood Brothers are about to be unleashed on your senses. Our advice is to take cover. **8**

Tim Jonze

FORTHCOMING RELEASES

March 24

APHEX TWIN
26 Mixes For Cash (WARP)

THE CARDIGANS
Long Gone Before Daylight
(STOCKHOLM RECORDS/UNIVERSAL)

LINKIN PARK
Meteora
(WARNER BROS)

March 31

HOT HOT HEAT
Make Up The Breakdown
(SUB POP/B-UNIQUE)

THE WHITE STRIPES
Elephant (XL RECORDINGS)
NME said: "The eloquence, barbarism, tenderness and sweat-drenched vitality of 'Elephant' make it the most fully-realised White Stripes album yet. **(9)**"

April 7

AUTECHRE
Draft 7.30
(WARP)

YO LA TENGO
Summer Sun
(MATADOR)

PHOTOGRAPHY: SAM JONES/RETNA

SINGLE OF THE WEEK

50 Cent: packs a considerable punch

50 CENT

In Da Club
(SHADY/AFTERMATH)

He says he'll get rich or die tryin', but that's unlikely to be a sacrifice 50 Cent has to make. Discovered jointly by Eminem and Dr Dre, Curtis Jackson is a man with a great deal of weight behind him, but he also packs a considerable punch himself. Recently it's been Ja Rule (with whom 50 Cent has 'issues') who's been on the receiving end of this, but 'In Da Club' showcases a talent able to eclipse even hip-hop's current, slightly retro fascination with 'beef'. In the tradition of New York MCs from Notorious BIG to Jay-Z, 50 Cent simply has an incredible delivery – in his hands this party anthem is lifted into the realms of the truly spectacular, and makes the thug life finally sound like the good life once again. ***(JR)***

DirtyVegas

DIRTY VEGAS

Simple Things (PARLOPHONE)

A 360-degree turn from the monumentally irritating 'Days Go By', 'Simple Things' is like Texas with a male vocal. In other words, vaguely pleasant, but not really preferable over complete silence. Helena Christensen is in the video, though, and 'Days Go By' just won a Grammy, so don't expect them to go away any time soon. ***(AL)***

M.A.S.S.
Live a little

MASS

Live A Little (MANDITA)

We've met before, haven't we? That's right – London garage rock, distant cousin of Detroit garage rock. But MASS are bringing quite an unfamiliar flair to the business of heavy riffing. Undoubtedly raw, but with some of the anthemic qualities of the classic FM rock single, singer Justine brings a touch of Polly Harvey to their Bachman Turner Overdrive, which makes all this quite a refreshing change. ***(JR)***

LADYTRON

Blue Jeans (TELSTAR)

There are many reasons to dislike Ladytron. They have an irritating love of style over substance and a contrived, pain-in-the-ass aloofness. In fact, just for birthing electroclash before it even had a name, they should be roundly horsewhipped. Sadly, 'Blue Jeans' is no black mark against them. It's Brill Building teen pop, chewed through a filter of early-'80s synths and 'Exterminator'-period Primal Scream. Crafty and deserving of attention. ***(PMc)***

EL HULA

Violent Love EP (GLOWB)

The new wave of cabaret rock, as practised by Ed Harcourt, gathers pace, and El Hula's Blair Jollands joins the ranks of young men aspiring to play in front of a threadbare velvet curtain to an audience of ex-strippers. Lively stuff, as you might expect from one who has had his songs played on *Auf Wiedersehen, Pet*, but were *NME* a rock physician, we would suspect him to have a nasty dose of Babybird, and tell him to snap out of it. ***(JR)***

MISSY ELLIOTT

MISSY ELLIOTT (FEATURING LUDACRIS)

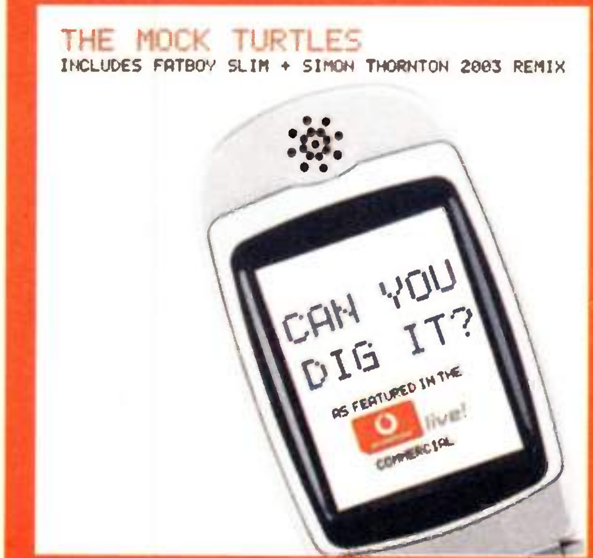
Gossip Folks (EASTWEST)

Britain's favourite cuckolded DJ, Fatboy Slim, has performed his customary remixing magic here, to make a club monster from Missy Elliott's slightly less than scary original. Even if he has, erm, taken out all the bits about gossiping. Whatever – though Missy's new image may be slimmer, sleeker and more glamorous, this is a single that sees her musically up to fighting weight, rolling her sleeves up, ready to get stuck into anyone who crosses her. ***(JR)***

OK GO

Get Over It (CAPITOL)

Chicago four-piece OK Go spent last year on the road in America with The Vines – their live show, by all accounts, giving mad little Craig a run for his loony money. Here, they introduce themselves to the great British public with a playful dig in the ribs that is part Weezer art-rock (*"Got a job/Got a life/Got a four-door and a faithless wife"*), part Kiss punch-the-air *joie de vivre*. It's a power-pop hit-in-waiting. Could grate across an entire album – but rocks in short bursts. ***(PMc)***



The cardigans
for what it's worth

VIRGIN LOVES

CD £2.99

The Mock Turtles
Can You Dig It? Out Now

This glorious slice of early-'90s guitar-based psychedelic pop was recently revived as part of a Vodafone TV ad. Demand's been so high since, it's here with us again, supplemented by a great new Fatboy Slim / Simon Thornton remix.

The Cardigans
Out 10 March For What It's Worth

Sweden's finest export return with a gorgeous new single described by singer Nina as "an up-tempo beautiful pop song" which makes you realise just how much you've missed them.

CD £2.99

PLACEBO

The Bitter End (HUT)

Placebo could metamorphose into a mind-blowing OutKast-meets-Polyphonic Spree style psychedelic gospel hip-hop collective and some people still wouldn't be able to hear past Brian Molko's trademark whine. That's his lookout: you set yourself up as an irritant, you have to take the flak when people find you irritating. As it is, this comeback single sees Placebo powering along with a relentless U2-chasing-after-The Cure melody that's as infectious as *24*. ***(IW)***

THE THRILLS

One Horse Town (VIRGIN)

Life in Thrillsworld is impossibly bright and breezy. They're the well-heeled Dublin boys who dream of West Coast sunsets and getting out of a 'One Horse Town' because, you know, it brings you down. While this single sounds shockingly mature and professional – thanks mainly to Beck and Air producer Tony Hoffer on desk duty – it lacks soul. It's like Shack without the experience or introspection, or dirt under the nails, or The Bluetones with an even *less* commanding vocal. If The Thrills do become chart fixtures, then damn you all. You get the stars you deserve. ***(PMc)***

QUEEN & VANGUARD

Flash (NEBULA)

Queen's unrepentantly kitsch 1980 *Flash Gordon* film soundtrack mega-hit remixed by a couple of German techno-heads (splendidly named Axel Bartsch and Asem Sharma) to no great effect. For older listeners, 'Flash' may conjure up long-dormant celluloid memories of American beefcake Sam Jones fighting Ming The Merciless on Planet Mongo in tight pants. For the younger and therefore less fortunate, however, Vanguard provide nothing more compelling than five unimaginative Eurodance remixes of a cornball classic. Pointless. ***(AL)***

B2K & P DIDDY

Bump Bump Bump (EPIC)

Uh-oh, Dad's rapping again. Strange pairing here, as the teenage phenomenon enlist the help of a man a good few years their senior to add hip-hop ballast to this R&B smoothie. And a fair effort all round, too, were it not transparently obvious that this is something Diddy fitted in between a lobster lunch and opening a new underpants franchise somewhere. The scene: things are jumping in the club. Girls all dancing. Things going very well for the young lads. Business as usual, then. ***(JR)***

THE FALL

Touch Sensitive (ARTFUL)

This track recently turned up in a Vauxhall Corsa advert and, amazingly, the Earth has so far failed to implode. From 1999's wonderful 'The Marshall Suite' LP, 'Touch Sensitive' is not only one of The Fall's best songs from the last decade, it's also one of their most intelligible. *"And you're dying for a pee/So you go behind a tree"* – proof, if nothing else, that the advertising industry has a sense of humour. ***(AL)***

AMBULANCE

I Am A Star, I Am An Angel (ROBOT RECORDS)

Liverpool-based Ambulance – four boys, one girl – have been scuffing around for a couple of years now. 'I Am A Star, I Am An Angel' is an old favourite of John Peel's. But forget the A-side – it's a fairly adequate piece of repetitive drone rock, the sort of thing Death In Vegas might cook up during a lost afternoon – and look instead to track four, Ambulance's cover of '21 Seconds'. This is a truly inspired cover of So Solid Crew's great, ground-breaking tune. Starting minimal and bitty, it builds into a swirling, crashing mess that will blow your mind. ***(PMc)***

THE FUTUREHEADS

1-2-3-Nul! EP

(FANTASTIC PLASTIC)

Debuts don't get much better than this. Four tracks, all under two and a half minutes, all astonishingly brilliant. Despite a cluster of obvious reference points (particularly the spiky, staccato bangs and bumps of early XTC and The Jam), The Futureheads are strikingly original – partly by virtue of singer Barry Hyde's pronounced Sunderland accent, but mostly because these songs are funny, strange and irrepressibly catchy. If The Futureheads don't have a singularly sparkling-bright future, the world's an even more screwed up place than we thought. ***(AL)***

JENNIFER LOPEZ

All I Have

(EPIC)

Last time out, J.Lo stretched credulity by insisting that despite countless album sales, a position as one of Hollywood's leading ladies and a globally famous ass, she was still just *"Jenny from the block"*. This time, she tells LL Cool J that after putting up with his misbehaviour and refusal to settle down, she's hopping it. Which, given her own personal marital history, is perhaps a little close to the mark. Nonetheless this is quality, highly-produced street soul; Kelly'n'Nelly with the seven-year itch, and the sort of lush, effortless pop that could easily rule the charts. ***(PMc)***

FLUKE

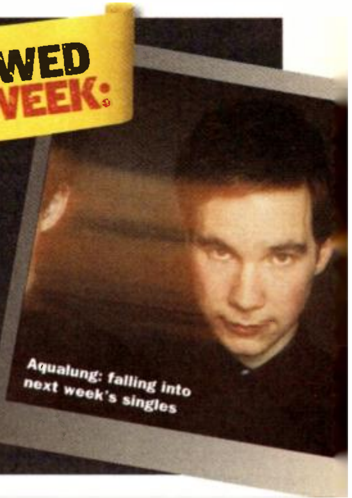
Hang Tough

(ONE LITTLE INDIAN)

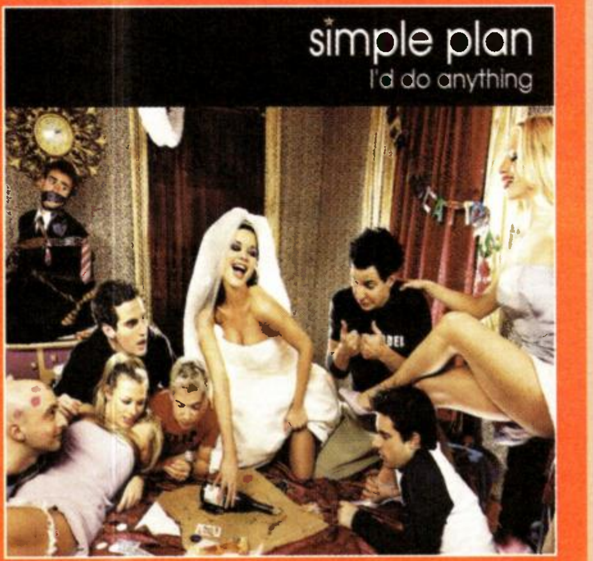
It's 2003: what the fuck is going on? Don't ask Fluke. They're still convinced that it's 1996 and percussive techno is the ultimate in cultural subversion. This sounds positively quaint, the beats and post-acid squiggles of Underworld tied to the quasi-psychedelic mantras of The Shamen (a voice intones *"dream on"* and that's pretty much it). Spun at six in the morning in The Glade at Glastonbury after you've projectile vomited a litre of water on a sudden E rush, this would sound amazing. Right here, right now, it's utterly irrelevant, although surprisingly endearing. ***(IW)***

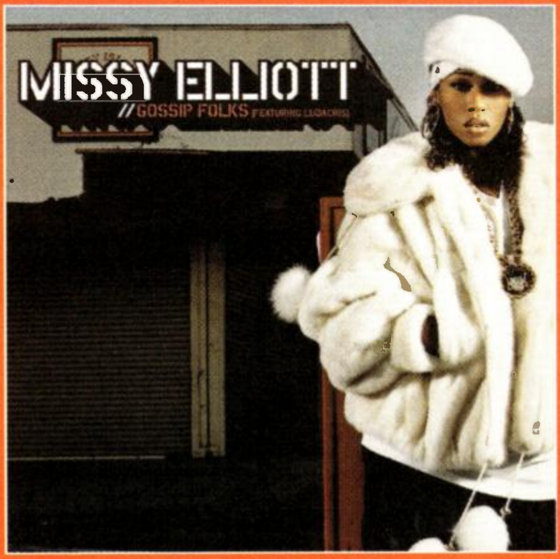
REVIEWED NEXT WEEK:

Aqualung
'If I Fall'
Linkin Park
'Somewhere I Belong'
NERD
'Lapdance'/'Provider'
Snoop Dogg
'Beautiful'



Aqualung: falling into next week's singles





SINGLES OF THE WEEK

Simple Plan
I'd Do Anything
Out 10 March

Taken from their intriguingly titled album No Helmets, No Pads... Just Balls, Simple Plan's debut UK single arrives very much in the vein of power punk acts like Blink 182 and Sum 41. Infectious just isn't the word...

CD £1.99

Missy Elliott
Gossip Folks
Out 10 March

From the fourth and best yet Missy album, Under Construction, Gossip Folks arrives courtesy of a pristine new Fatboy Slim remix and features a rap from Ludacris.

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LIVE REVIEWS

Edited by Pat Long

STILL MAGIC

NAS RETURNS TO THE UK TO RECLAIM THE CROWN OF BEST LIVE RAPPER

NME's seen a few bands at the Astoria over the years, but never the Son Of God

NAS

NME Awards Show London WC2 Astoria February 23

Tonight, Nas equalised. Ever since Jay-Z unexpectedly brought the fight for local rap supremacy to his New York rival on 'Takeover', Nas has been on the back foot. Fact is, few thought Nas was up to the battle. He hasn't made a record that ranks with any of Jay's since his classic 'Illmatic' in '94, after all. He's been chasing that one glory ever since with diminishing returns, and when Jay launched his attack on Nas it seemed likely to finish Nas off.

In fact, the opposite occurred, as Jay-Z recently acknowledged. The challenge was just what Nas needed. His nerve was back up on last year's 'Stillmatic' album, but the fight really made his recent 'God's Son' – Nas' first truly great album since 'Illmatic'. And so he makes his first trip back to England since '95 in rude form. By quirk of design or luck, tonight comes but a month after Jay's Wembley show and nobody present at both could deny Nasir Jones' live victory over his adversary. A mini-riot blighted Nas' Kentish Town Forum show two nights before, and so tonight's *NME* Awards Show kicks off at the ungodly hour of 8pm, but Nas still hits the ground running at a ferocious pace.

Stomping onstage in a T-shirt proclaiming 'I Am The American Dream', Nas launches into the anthemic 'Got Ur Self A...' with a frantic fervour that only lets up midway through the show when he climbs onto the lip of the stage to sing 'Thugz Mansion', his imagined duet with the late 2Pac, serenaded by a venue lit up with lighters. It is a moment of sweet poignancy in a set that cranks up the intensity with each passing song.

"There's only one nigga in the whole world I really, really hate," declares Nas, causing everyone to hold their breath, but he's teasing. "Nah, not that street rap bullshit – I'm talking about George Bush. Everyone say, 'Fuck George Bush!'"

Jay Z doesn't escape though, receiving a thorough mauling on 'Ether', even if the *"Fuck Jay-Z"* call-and-response routine gets a rather muted response from an audience who no doubt are fans of both. The *"Bravehearts, bravehearts"* chant that rolls down from the very top of the venue back to the stage and ignites a magnificent 'Made You Look' gets a rather better return. Then, as the 'Made You Look' beat sweeps forcefully in, the only two stationary bodies in the venue belong to the two suited heavies onstage to protect Nas and his accomplice MCs from god-knows-what. Rarely can the Astoria have exploded in such harmony. It is some sight.

"Get your Nas T-shirts, your Nas key-rings for five dollars," advises the DJ as the venue empties at a disorientating 9.30pm, proving it's never too early, nor too late for one last hustle. Little matter that it should be over so early. Tonight will linger longer than most.

Ted Kessler

"If we hurry up we can be home in time for Last Of The Summer Wine"

God's Son certainly inspires devotion in his worshippers...

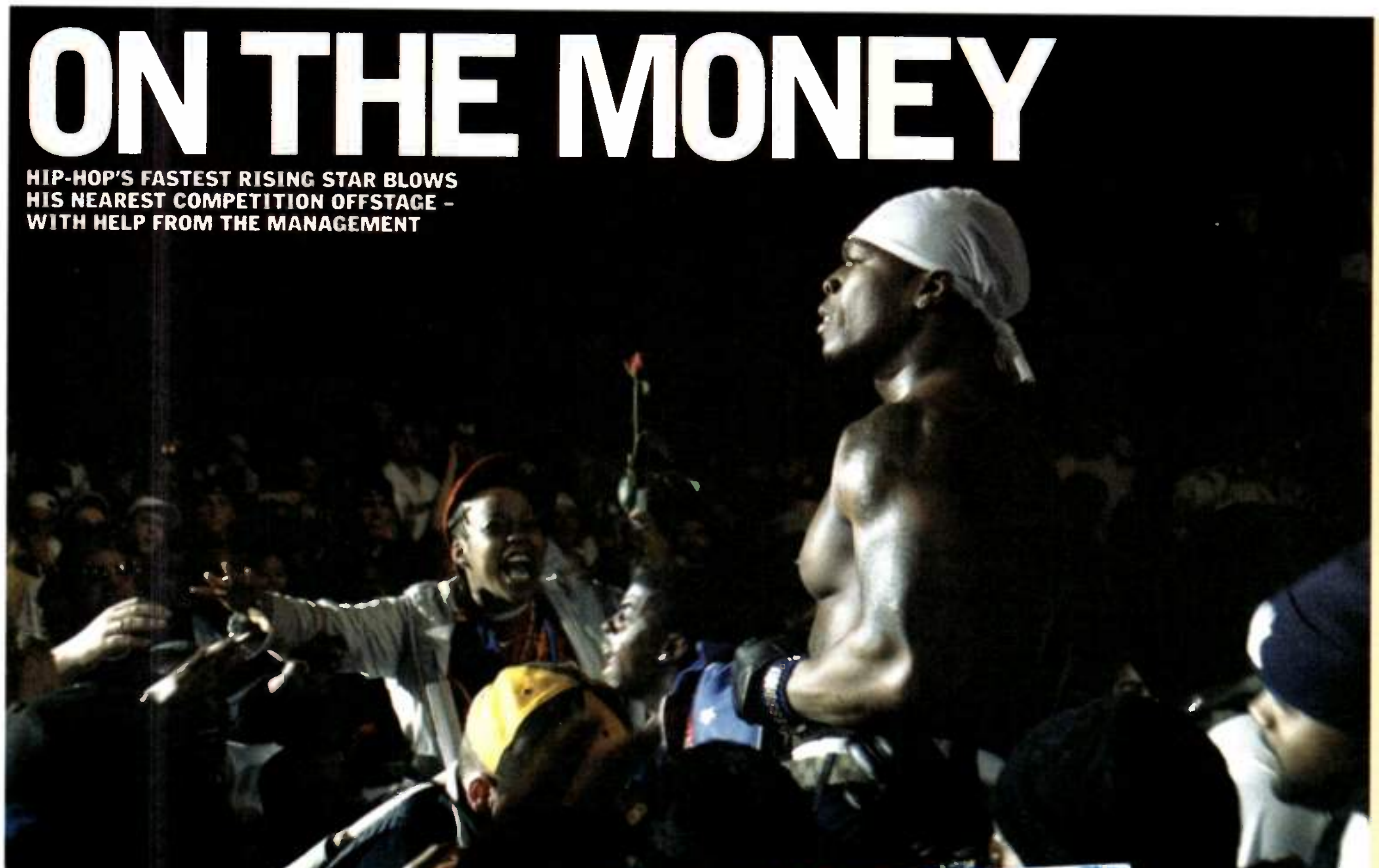
...even the girl with the unfeasibly large hands!

These lucky girls bought the last Nas key-ring

PHOTOGRAPHY: SANNA CHARLES

ON THE MONEY

HIP-HOP'S FASTEST RISING STAR BLOWS HIS NEAREST COMPETITION OFFSTAGE – WITH HELP FROM THE MANAGEMENT



50 Cent: head and shoulders above the competition

50 CENT

New York Uniondale Nassau Coliseum
February 25

Just over a fortnight ago, 50 Cent was slogging around the States playing 2,500-capacity clubs. In the intervening two weeks, however, the Queens native has released his first proper album, sold one and a half million records in the US alone and – practically overnight – become one of the biggest-selling hip-hop stars in history. Now he's co-headlining this cavernous Long Island stadium with DMX, a man five years and three albums 50's senior.

Not that all the fame and wealth has altered 50 Cent's behaviour at all. In the past the former Curtis Jackson's big mouth has seen him beaten up, stabbed and shot numerous times, and tonight he doesn't look likely to shut up soon. As befits a man who has considerable 'issues' with arch nemesis Ja Rule, 50 spends much of his set dissing his many foes. "I smell pussy," he bawls before the Murder Inc-bashing 'Back Down'. "Is that you, Ja? Is that you, Irv?"

Still, there's more to 50 than just thuggery: whether stripping off his bulletproof vest, white T-shirt and New York Yankees cap for a slinky 'Wanksta' or heading out into the crowd during 'G-Unit Anthem', 50 Cent is a riveting presence, his lazy drawl smeared all over DJ Whoo Kid's rumbling beats. He leaves the stage a hero; the future of hip-hop.

What happens next is pure farce: clearly oblivious to the fact that DMX is still to perform, the management switch on the house lights and the confused audience start to leave. DMX doesn't even bother to come onstage. It matters little: he would've been comprehensively upstaged, anyway.

Michael Lane

Feeder: comfort in great big sound and a heaving moshpit

FEEDER

Manchester Apollo
February 21

Pop rockers roll out the hits but with few surprises

Honourable men, Feeder. Even if this tour wasn't the first with semi-replacement drummer Mark Richardson, even if last year's 'Comfort In Sound' hadn't seen them reach their stride under the worst possible circumstances when drummer Jon Lee committed suicide, tonight would still be shot through with unfussed dignity and poise.

From roaring opener – and their greatest single – 'Come Back Around', we get more highlights from 'Comfort In Sound'; 'Just The Way I'm Feeling' crackling with lump-in-throat serenity and the title-track hinting at epic, mud-stained heroics still to come. And while 'High' reminds us quite why this party started (out, high with friends – any better sentiments on a postcard to the usual address), the steel in Grant Nicholas' chiselled features shows just how far this band have come from that.

As 'Just A Day' pummels to the home straight, the pit seethes with wholehearted mosh-love, and everything is so much on the side of right that only a pro-Bush zombie in an abattoir wouldn't feel their heart swell. But triumph-through-tragedy or not, this is still the same band with the same flaws. If you hate Feeder, you're a misanthrope. By the same token, if this is the acid-spitting crux of all the danger and excitement that rock'n'roll has to offer, you really should get out more.

Dan Martin

EX MODELS

Cardiff Barfly
February 25

NYC foursome cast the shape of punk-funk to come

The New York renaissance might have turned out some commendably classic-sounding bands, but, as ever, it's the weirder groups frozen in the city-wide spotlight that turn out to be the most interesting. With fans among the Yeah Yeah Yeahs and a clutch of songs called things like 'Hey Boner' and 'Brand New Panties', Brooklyn four-piece Ex Models can't realistically fail.

Events conspire, mind: they're in a black mood, and Shahyar Motia's guitar seems to pack up every 45 seconds. "That's what happens when you play your instruments properly," broods his brother, frontman Shahin Motia.

And properly means the new-wave sound practised by Wire or Devo, but fractured, condensed and distilled: Motia sings every syllable like the last gasp before the garotte tightens, bassist Michael Masiello compressing Gang Of Four-style funk riffs into split-second flashes. Songs charge forward at immense velocities and gleefully impale themselves on jagged shards of noise. The group jerk across the stage like they're caught in some terrifying waking nightmare. Big Apple vogue might have led us to the Ex Models, but this ain't no pretty-boy fashion thing. This is New York evolution at work.

Louis Pattison

THE 'BURN

Glasgow King Tut's Wah Wah Hut
February 18

Blackburn's late starters hit the catch-up trail

Pre-gig, things looks bad: people mull around in Proud Mary T-shirts, bumfluff beards are legion and David Crosby's stoner anthem 'Almost Cut My Hair' wafts ominously from the speakers. Tonight's vibe is very 1973, maaan. Thank fuck, then, that The 'Burn look like they'd steal the sandals off your feet.

They've got a lot to prove, though. Once part of the same fraternity as The Music and The Coral, studio tans and one-too-many Weller support slots have seen them fall behind their peers.

Fitting, then, that they open with a song huge enough to raise armies. 'Calling All' is a Celtic-tinged war-cry that bears the mark of northern greatness – ie drunken Gallagher-ites start dancing to it – and brings them swaggering into life. Of tonight's other highlights, 'The Smiling Face' is a bottlenecked blues monster that sounds like someone took a bad pill, and the raucous blues of 'Steel Kneel' is a completely different beast from the dreary album version.

It's not all plain sailing though. By placing themselves precariously between Love's melodic paranoia and The Coral's madcap invention, they occasionally fall between the two and into the dour realm of U2. But let's not dwell on negatives. The 'Burn are still young enough and promising enough to purge their inner Ashcroft, and blaze their own trail.

Barry Nicolson

THE MAJESTICONS

London E1 93 Feet East
February 26

Ironic hip-hoppers put on a post-bling pantomime

We'll try to keep this brief. The Majesticons are the invention of Bronx hip-hop intellectual Mike Ladd – a cabal of *nouveau riche* rappers who flaunt their immense wealth but are learning the ways of '*aprés* bling' from their old money acquaintances, The Trusticons. Sworn enemies of both are The Infesticons, working-class underground rappers intent on keeping it grimy. Journalists, apparently, are Didacticons, but we don't want to get too involved.

Ladd and his fellow faux-blingers bring this mind-bogglingly dense satire to life, giving mad love to their helicopters, credit cards and, bizarrely, Volvos. They're not entirely convincing as P Diddy courtesans, looking essentially like indie hip-hoppers in panto. But there's enough energy for The Majesticons to work musically as well as ironically. And when the band metamorphose into Infesticons, they really come alive. *"Fuck The Majesticons!"* they bawl on 'Hero Theme', reborn as heroes of the revolution. Jay-Z won't lose any sleep, but tonight proves hip-hop's big enough for both bad guys and good guys.

John Mulvey

PHOTOGRAPHY: FILMMAGIC/PHIL WALLIS

WRH

STYLE AND SUBSTANCE

UK/US DUO LOOK THE PART AND SUPPLY GOOD TUNES TOO

Dead cool: The Kills' Hotel and VV

THE KILLS

London Tufnell Park Boston Arms February 21

Right now, VV and the man we are encouraged to call Hotel are currently onstage in a grimy north London pub, facing each other in a battle of strategic smoking, disciplined sweating and angular poses. And, god, they look *great*.

Thank the lord.

While their peers stumble around blindly aping The White Stripes – missing the point that it's not *just* blues – The Kills are possessed of a raft of songs that are both cold and wild, that judder and tilt but always have a relentless forward propulsion. There's something simple yet effective about 'Fuck The People' and 'Cat Claw', especially in the way VV wields the kind of steely vocal control which made PJ Harvey such a revelation when she first appeared.

Crucially, though, from the way Hotel has hung his Warhol wraparounds off the front of his anorak, to how VV stiffly shakes her hair at him these are people – take note newcomers – who look as great as they sound.

But what about the music? Occasionally they can appear as self-conscious as any debut album band, eager to impress – especially when VV nervously snarls *"Fried my little brains"*. But amid the storm and bluster of style the sound that erupts from them is easily the most genuinely compelling this year. And they've only just started.

Eddie Smack

THE PEOPLE THAT MAKE THE KILLS GIDDY

Captain Beefheart

Nutso Californian bluesman, known to his mum as Don Van Vliet. The Kills have covered the Captain's 'Dropout Boogie'.

Royal Trux

Legendary lo-fi smack-rock duo, comprising Neil Hagerty and Jennifer Herrema, plus their Stones fetish and lots of cigarettes.

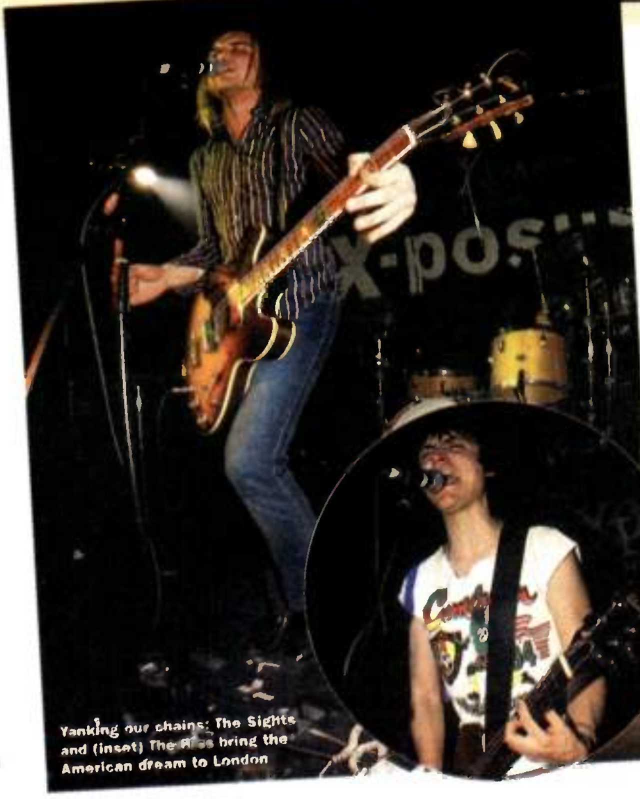
PJ Harvey

West Country Beefheart acolyte, worshipped in turn by VV.

THE SIGHTS/ THE HISS

London Camden Barfly @ The Monarch February 24

Atlanta and Detroit's brightest hopes go head to head



Yanking our chains: The Sights and (inset) The Hiss bring the American dream to London

What a difference a couple of months makes. In the short time since The Hiss made their UK debut on this stage, they've matured into a *very* different band. Their debut triple A-side single completely sold out within days of going on sale, elbowing its way into the Top 50 in the process, and this tour with Detroit retro merchants The Sights has seen the Atlanta four-piece really show their teeth to those keen to dismiss them as hype-powered chancers.

Songs like 'Street Research' and 'Back On The Radio' – which last time around were hampered by nerves – reveal themselves to be anthems in waiting. There's talk of The Hiss hooking up with producer Owen Morris next month for work on their debut album. Given his work with Oasis, The Verve and Ash, their transformation into superstars is definitely within reach.

Given the brilliance of The Sights' recent 'Got What We Want' album, it comes as something as a disappointment when they are unable to match the complex melodies of 'Sorry Revisited' or 'It'd Be Nice (To Have You Around)' live. Instead, the sugar-coated classic pop of their record limps along without much purpose or direction. It's nothing more than a slight let-down, especially when The Hiss seem set for such great things.

Julian Marshall

ASIAN DUB FOUNDATION

Bristol Anson Rooms February 22

Community youth project back on track to change the world

The international affairs of the past months are proof that Asian Dub Foundation's confrontational stance remains relevant. With an enlarged percussion department and two new MCs, their renewed live vigour could not be better timed. Recruited from ADFED (the ADF-endorsed youth project), MCs Aktar and Spex provide an adrenal focal point to a set that spans garage, drum'n'bass, dub, ragga and hip-hop.

Recent single 'Fortress Europe' – a comment on Europe's tough stance on asylum seekers – and the punky genre-amalgam of 'La Haine' entwine themselves seamlessly among established favourites 'Buzzin'' and the monumentally inspiring 'Free Satpal Ram'. Yet, for all their experimentation, it's when they retake the stage for an encore of Punjabi folk punctuated only by tempered beats and filtered noises that they become truly beguiling – proof that a *Knight Rider* sample isn't mandatory to bring traditional Asian music to the masses.

Krissi Murison

THE RAIN BAND/ MEDIUM 21

Stoke Sugarmill February 19

Tasty tramp chic/post-Roses double header

Even when Medium 21 are onstage, the inclination to give them all 50p for a cup of tea and point them towards the local YMCA remains strong. Still, somewhere behind the out-of-work labourer look lies a fast improving band. Had the sweetly fragile melodies of 'Black And White Summer' or 'Albert Ross' been penned by Chris Martin, chances are they would have been welded to radio playlists by now. By the time festival season comes around, these four Northamptoners should be turning heads by the dozen.

The Rain Band sound like they are directly descended from every one of Manchester's post-'77 musical heroes. Accordingly, 'The World Is Ours' is possibly the best statement of intent since 'I Wanna Be Adored', right down to the monumental bassline and the starry-eyed euphoria of its chorus.

Of course the style, the arrogance, the sheer ambition has all been done before, but not for a long time, and certainly not as well as this. The Rain Band's lack of regard for mild manners makes for a liberating listen.

Hardeep Phull

ERLEND ØYE AND THE FULL EFFECT

Manchester Academy 3 February 19

Look, Erlend! There's your audience's attention! Engage it!

For his solo album, 'Unrest', sometime King Of Convenience Erlend Øye toured around ten cities, had fun with ten producers and came out with a diverse collection of sumptuous electronic gloop-pop. How to pull all that together for a live show armed only with some icy synths and reedy guitar? You can't. Instead, we get a 'Kings Plugged-In' scenario, with Erlend spicing up his special school look with some Nordic wit. Still, it does little to make the bits between his banter any more enticing.

The trouble with basing a career around a wilting personality is it's only going to work as a foil to some proper blood. And however much The Full Effect (bored Europeans to a man) try to spark up these songs, they're striking at a damp touchpaper.

Things lift with 'Sheltered Life' and 'Sudden Rush', by speeding up and obeying the second rule of electropop – if in doubt, rip off 'Blue Monday' – to diverting effect. But by then nobody really cares, leaving Erlend to tail off into The Smiths' 'There Is A Light That Never Goes Out' and, literally, introduce the high-hat. Because Erlend, bless his mad socks, really wants us to know how his keyboards get such crazy drum sounds!

Worthwhile stuff, but it's all a bit BBC4. And when there's Ladytron over on Channel 5, why would you bother?

Daniel Martin

PHOTOGRAPHY: JO MCCAUGHEY/JAMES LOOKER/RETNA

PREPARE FOR TAKE-OFF

TWIN-ENGINED, STONES-APPROVED RAUNCH'N'ROLLERS TAKE FLIGHT IN THEIR HOME COUNTRY

Jet backstage: "Two bottles of beer? Wahey, that's more than The Rolling Stones got on their rider!"

JET
Sydney Annandale Hotel
February 19

Two days ago, Jet flew back to Australia after recording in LA. Last night, they supported The Rolling Stones, with AC/DC godheads Malcolm and Angus Young looking on. Tonight, a queue of people stretches halfway round the block, despite the fact that the gig sold out hours ago. Inside, over by the bar you'll find members of The Vines and The Sleepy Jackson. And if you're looking for a band that are all hard workin', larynx shreddin', sweat pourin', screamin'-for-MERCY you've come to *exactly* the right place.

You could be forgiven for thinking otherwise, though. The four look so innocent. But don't be fooled. Five-foot-nothing guitarist/vocalist Nick – sporting a Liam feathercut'n'beard combo – might *look* like he's glued to the spot, but never before has such an unearthly howl emitted from such unassuming quarters.

We're given a whole lot of riffage, but the real treat comes with what's in between. The Strokes should take note of 'Are You Gonna Be My Girl', Bob Dylan rolls a joint made from the ashes of Mick'n'Keef during 'Radio Song' and northern stompalong 'Sgt Major' – which includes the lyrics *"Living alone in a jar/Never gets you very far"* – is Noel Gallagher at his nonsense lyrical best.

They're still new to the game – a diet of cigarettes and boozing takes its toll on guitarist/vocalist Cam's drawl during 'Come Round Again' – but when you've only released one EP and Sir Keef is already hand-picking you for business, you can be forgiven a little cockiness. By the end of the night – as if there was ever any question – there's no doubt that with Jet in charge, disco sucks and rock'n'roll reigns supreme.

Alicia Brodersen

Hat trick: Nick sports the dreamy look that so enthralled Mick'n'Keef

REVIEWED NEXT WEEK:

The return of Red Hot Chili Peppers! Har Mar Superstar asks us to feel him! And get your hands offa my WOMAN!! The Queen revival continues apace with The Darkness!

PHOTOGRAPHY: IAN JENNINGS/LFI

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medium21

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the debut album released march 10th

temptation records
www.medium21.co.uk
www.temptationrecords.co.uk

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Maztec Ltd & Roseclaim Ltd present

★ TICKETS ON SALE 9am SATURDAY 8th MARCH ★

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V Festival
Virgin mobile

COLDPLAY

SATURDAY 16 AUGUST
HYLANDS PARK
CHELMSFORD

SUNDAY 17 AUGUST
WESTON PARK
STAFFORDSHIRE

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V Festival
Virgin mobile

RED HOT CHILI PEPPERS

SATURDAY 16 AUGUST
WESTON PARK
STAFFORDSHIRE

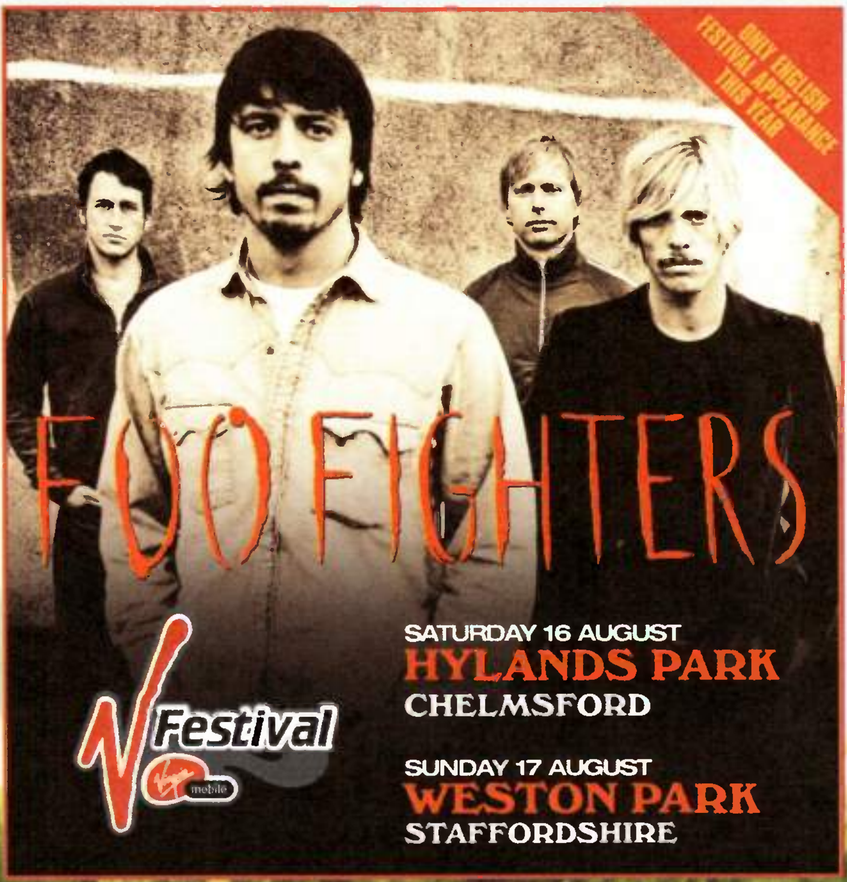
SUNDAY 17 AUGUST
HYLANDS PARK
CHELMSFORD

V Festival
Virgin mobile

DAVID GRAY

SATURDAY 16 AUGUST
WESTON PARK
STAFFORDSHIRE

SUNDAY 17 AUGUST
HYLANDS PARK
CHELMSFORD


ONLY ENGLISH FESTIVAL APPEARANCE THIS YEAR
V Festival
Virgin mobile

FOO FIGHTERS

SATURDAY 16 AUGUST
HYLANDS PARK
CHELMSFORD

SUNDAY 17 AUGUST
WESTON PARK
STAFFORDSHIRE

★ PLUS OVER 50 ARTISTS TO BE ANNOUNCED OVER 4 STAGES ★

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CREDIT CARD HOTLINE
0870 120 2003

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CREDIT CARD HOTLINE
020 7734 8932

buy online from www.gigsandtours.com

WEEKEND TICKETS without camping £75.00 • WEEKEND TICKETS with camping £90.00 per ticket • DAY TICKETS £42.50 per day
CAMPER VAN AREA £30.00 with a weekend camping ticket • All tickets subject to booking fee
WAY AHEAD 0870 120 2003 • STARGREEN 020 7734 8932 • TICKET MASTER 0870 151 4444 • PICCADILLY BOX OFFICE 0870 100 0000 • FIRST CALL 0870 848 0000

TICKETS ALSO AVAILABLE FROM VIRGIN MEGASTORES THROUGHOUT THE COUNTRY

Train travel to Weston Park from £5. Virgin Trains will give you a return ticket to Stafford or Wolverhampton from anywhere on their network when you buy a weekend ticket with camping, from only £5 return. You will be sent a voucher along with your tickets. Offer subject to availability

SJM Concerts presents

SJM Concerts by arrangement with Helter Skelter present

THE BASEMENT

April
14 STOKE SUGARMILL
01782 206 000
15 LEICESTER CHARLOTTE
0116 2553 956
16 SOUTHAMPTON JOINERS
01962 878 812
17 NORTHAMPTON SOUNDHAUS
01604 250 898
May
01 NEWCASTLE UNI GLOBAL
0191 261 2606
02 GLASG SOLD OUT RROWLANDS
WITH THE CORAL
03 MIDDL SOLD OUT GH TOWN HALL
WITH THE CORAL
04 LEEDS ROCKET
0113 245 5570
06 NOTTINGHAM THE SOCIAL
0115 912 9000
07 COLCHESTER SOUNDHAUS
01206 562 453
08 WOLVES LITTLE CIVIC
01902 552 121
10 SHEFFIELD UNIVERSITY
0114 279 7997
11 MANCHESTER ROADHOUSE
0161 832 1111
12 LIVERPOOL UNIVERSITY
0151 256 5555
14 LONDON METRO
020 7403 3331, 020 7734 8932

£5adv / London £7adv. (subject to booking fee)
24hr cc hotine: 0871 2200 260
www.gigsandtours.com
New single "Only Mr Lonely"
out 12th May

SJM Concerts & The Bandwagon in association with Helter Skelter presents

THE BANDITS

LIVE

MARCH
22 MIDDLESBOROUGH - EMPIRE
01642 247 755
23 DUNDEE - WESTPORT BAR
01382 200 993
24 ABERDEEN - LAVA
01224 642 662
26 NEWCASTLE - LIVE THEATRE
0191 232 1232
27 MANSFIELD - THE TOWN MILL
01623 632 451
28 LEICESTER - SUMO
0116 255 1906
30 TAUNTON - CAFE MAMBA
01823 354 955
31 CARDIFF - BARFLY
0870 907 0999

APRIL
01 BRISTOL - LOUISIANNA
0117 929 9008
02 STOKE - SUGARMILL
01782 206 000
03 SHEFFIELD - LEADMILL
0845 300 4050
04 PETERBOROUGH - MET LOUNGE
01733 566 100
05 BEDFORD - ESQUIRES
01234 340 120
07 NORWICH - ARTS CENTRE
01603 660 352
08 CAMBRIDGE - BOAT RACE
01223 508 533
09 NORTHAMPTON - SOUNDHAUS
01604 250 898
10 OXFORD - ZODIAC
01865 420 042
11 TUNBRIDGE WELLS - FORUM
01892 530 411
12 BATH - MOLES
01755 571 616
14 SOUTHAMPTON - JOINERS
023 8022 5612
15 DERBY - VICTORIA INN
01332 740 091

24hr cc hotline: 0871 2200 260 or
buy online: www.gigsandtours.com
WWW.THEBANDITS.INFO

Junior Senior

May

Thu	01	Glasgow Barfly	0870 907 0999
Sat	03	Manchester University	0161 832 1111
Sun	04	Brighton Race Course Boutique	01273 323 055
Tue	06	Birmingham Academy 2	0870 771 2000
Wed	07	Bristol Fleece & Firkin	0117 929 9008
Thu	08	London Scala	020 7403 3331, 020 7724 8932
Fri	09	Cardiff Barfly	0870 907 0999
Sun	11	Liverpool Barfly	0870 907 0999

Tickets £7adv. London £9adv (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
SJM Concerts by arrangement with the Agency present

SJM Concerts by arrangement with Helter Skelter present

SILVERCHAIR

EXTRA DATE ADDED DUE TO OVERWHELMING PUBLIC DEMAND
MO SOLD OUT TH, TUE SOLD OUT TH & THURSDAY 12TH JUNE
LONDON SHEPHERDS BUSH EMPIRE
Tickets £16 adv (subject to booking fee) 0870 771 2000 / 020 7403 3331
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
'Experience Diorama' ... new album out now

SJM Concerts, Metropolis Music & PCL by arrangement with the Agency present

THE THRILLS

Plus special guests **THE ZUTONS**

March

Thu	6	GLASGOW KING TUT'S	0141 221 5279
Fri	7	EDINBURGH VENUE	0131 226 7010
Sat	8	SHEFFIELD LEADMILL	0845 300 4050
Sun	9	BIRMINGHAM ACADEMY 2	0870 771 2000
Tue	11	BRIGHTON CONCORDE 2	01273 772 770
Wed	12	LONDON ULU	020 7739 8932, 020 7403 3331
Sat	15	NOTTINGHAM RESCUE ROOMS	0115 958 8484
Sun	16	BRISTOL THE STATION	0117 929 9008
Mon	17	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911

Tickets £6.50adv. except £8adv. London €14adv. Dublin (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.thethrills.com

SJM Concerts by arrangement with The Agency Group present

the New Folk Implosion

plus guests
MIA DOI TODD
& alaska!

Thursday 24th April
MANCHESTER UNIVERSITY
0161 832 1111
Tuesday 29th April
LONDON ULU
020 7403 3331, 020 7734 8932
Tickets £8adv. / London £9adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com www.folkimplosion.com

SJM Concerts & Kennedy St present

beth orton

plus special guest
Brendan Benson

March 2003
25 WOLVERHAMPTON Civic Hall
01902 552 121
26 EDINBURGH Usher Hall
0131 228 1155
27 MANCHESTER Academy
0161 832 1111
29 BRIGHTON Dome Concert Hall
01273 709 709
30 PORTSMOUTH Guildhall
023 9282 4355
31 LONDON Royal Albert Hall
020 7589 8212, 020 7403 3331

24hr cc hotline: 0871 2200 260 & 0870 444 5556 or buy online: www.gigsandtours.com

Beth Orton's new single 'Thinking About Tomorrow' released March 31st, taken from the album 'Daybreaker' on now on Heavenly Recordings. www.bethorton.mu
Brendan Benson's 'Lapalco' album out now. Forthcoming single 'Metarie' released April 7th on V2.
www.brendanbenson.com

THE KILLS

PLUS GUESTS THE FUTUREHEADS (Except 05 & 09)

MARCH
05 BRISTOL LOUISIANA
0117 929 9008
09 GLASGOW OPTIMO (@SUB CLUB)
0870 0600 100
10 MANCHESTER ROADHOUSE
0161 832 1111
11 LOND SOLD OUT CLUB
13 WOLVERHAMPTON LITTLE CIVIC
01902 552 121
14 CARDIFF BARFLY
0870 907 0999
16 NOTTINGHAM RESCUE ROOMS
0115 958 8484

Tickets £6adv except London £7.50adv (subject to booking fee)
24hr cc hotline 0871 2200 260 or : www.gigsandtours.com
New album KEEP ON YOUR MEAN SIDE out 10th March
www.thekills.tv www.dominorecordco.com
An SJM Concerts presentation by arrangement with The Agency Group

SJM Concerts presents

THE MOCKTURTLES

March 2003 plus guests

Fri	21	SHEFFIELD LEADMILL	0845 300 4050
Sat	22	GLASGOW KING TUT'S	0870 169 0100
Sun	23	BIRMINGHAM ACADEMY 2	0870 771 2000
Wed	26	LONDON MEAN FIDDLER	020 7403 3331 020 7734 8932
Thu	27	BRISTOL FLEECE	0870 444 4400
Fri	28	LEEDS COCKPIT	0113 245 5570
Sat	29	MANCHESTER UNIVERSITY	0161 832 1111

Tickets £10.50adv. / £12.50adv. (London & Manchester) (subject to booking fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
'Can You Dig It -The Best Of The Mock Turtles' - Out 17 March on Virgin Records

SJM Concerts by arrangement with Helter Skelter present

NADA SURF

plus special guests **THE MENDOZA LINE**

May

Sat	03	OXFORD ZODIAC	01865 420 042
Sun	04	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
Mon	05	LEICESTER PRINCESS CHARLOTTE	0116 2553 956
Tue	06	GLASGOW KING TUTS	0870 169 0100
Wed	07	MANCHESTER UNIVERSITY	0161 832 1111
Thu	08	LONDON ULU	020 7403 3331, 020 7734 8932

Tickets £7adv. except London £9adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260, online: www.gigsandtours.com
New single 'Inside of Love' released 12th May
The album 'Let Go' out now on Heavenly Recordings.
www.nadasurf.com, www.heavenly100.com

SJM Concerts by arrangement with ITB present

DirtyVegas

plus special guests
FC/KAHUNA LIVE
Radio Slave*

Friday 7th March
Bristol Academy
0870 771 2000
Sunday 9th March
Leeds Cockpit
0113 245 5570
DF Concerts
Tuesday 11th March
Glasgow The Arches
0870 169 0100
Wednesday 12th March
Manchester University
0161 832 1111
PLEASE NOTE CHANGE OF VENUE DUE TO PUBLIC DEMAND
Thursday 13th March
London Astoria
020 7344 0044, 020 7403 3331, 020 7734 8932

24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New single 'Simple Things' out March 10th
www.dirtyvegas.com
*LONDON ONLY

SJM Concerts present

Johnny Marr + the HEALERS

Wednesday 2nd April
MANCHESTER UNIVERSITY
Tickets £9adv. 0161 832 1111
Thursday 3rd April
LONDON ULU
Tickets £10adv. 020 7403 3331, 020 7734 8932
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
All tickets subject to booking fee

SJM Concerts by arrangement with ITB present

JESSE MALIN

plus guests adam snyder

OUT NOW his massively acclaimed debut album
'The Fine Art of Self Destruction'
'Truly Brilliant Stuff' ***** Uncut
www.jessemalin.com

WEDNESDAY 12TH MARCH
GLASGOW GARAGE 0780 169 0100
FRIDAY 14TH MARCH
MANCHESTER UNI 0161 832 1111
SATURDAY 15TH MARCH
LONDON ULU 020 7403 3331 / 020 7734 8932
All tickets subject to booking fee
24hr cc hotline: 0871 2200 260 or
buy online: www.gigsandtours.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts & DF Concerts present

Death in Vegas

PLUS DJ RICHARD FEARLESS

TUE 29 APRIL	**newcastle university** 0191 261 2606
WED 30 APRIL	**glasgow barrowlands** 0870 169 0100
THU 01 MAY	**leicester demontfort uni** 0115 912 9000 PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID
FRI 02 MAY	**manchester academy** 0161 832 1111 PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID
SAT 03 MAY	**brixton academy** 8pm-2am PLUS SPECIAL GUESTS: ESG & SPECIAL GUEST DJ: ANDREW WEATHERALL 0870 771 2000, 020 7403 3331

Tickets £12adv. except London £16adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
'Scorpio Rising' the album out now www.continorooms.com

SJM Concerts by arrangement with The Agency present

turin brakes

PLUS GUESTS **I AM KLOOT** (EXCEPT 21 MARCH) & **THE THRILLS** (21 MARCH ONLY)

MARCH 2003

05	Lee SOLD OUT ersity	
06	Sheffield Octagon	0114 222 8777
07	Lei SOLD OUT e-Montfort University	
09	Nottingham Rock City	0115 941 2544
10	Norwich UEA	01603 508 050
11	Brighton Dome	01273 709 709
12	Cambridge Corn Exchange	01223 357 851
14	Folkestone Leas Cliff Hall	01303 253 193
15	Por SOLD OUT h Pyramids	
16	Bri SOLD OUT demy PLEASE NOTE CHANGE OF VENUE DUE TO PUBLIC DEMAND	
17	Exeter University Great Hall	01392 425 309
19	Ox SOLD OUT ookes University	
20	Bri SOLD OUT ademy EXTRA DATE ADDED DUE TO PUBLIC DEMAND	
21	Brixton Academy	0870 771 2000 / 0207 403 3331

Tickets £13.50adv. except London £14adv.
(subject to booking fee)
24 hr cc hotline: 0871 2200 260 or
buy online: www.gigsandtours.com
New Album "ETHER SONG" out now
New Single "PAIN KILLER" out now
www.turinbrakes.com

SJM Concerts by arrangement with 13 artists present

inspiral carpets

greatest hits tour

march 2003

thur 27th	sheffield octagon	0114 279 7997
fri 28th	bristol academy	0870 771 2000
sat 29th	leed sold out rsity	
sun 30th	birmingham academy	0870 771 2000

april 2003

wed 2nd	df concerts present glasgow academy extra date added due to public demand	0870 169 0100
thur 3rd	manchester academy please note change of venue due to phenomenal public demand	0161 832 1111
fri 4th	london brixton academy 0870 771 2000, 020 7403 3331, 020 7734 8932	
sat 5th	man sold out r academy	

Tickets £17.50 adv. except London £18.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.inspiralcarpets.com

SJM Concerts by arrangement with ITB present

aqualung

PLUS SPECIAL GUEST **Grand Drive**

APRIL 2003

wed 2nd	SHEFFIELD LEADMILL	0845 300 4050
thu 3rd	LEEDS MET UNIVERSITY	0113 244 4600
sat 5th	MANCHESTER UNIVERSITY	0161 832 1111
sun 6th	DUBLIN VICAR STREET	1890 925 150
mon 7th	BELFAST WATERFRONT	023 9033 4455
tue 8th	LIVERPOOL UNIVERSITY	0151 256 5555
thu 10th	NOTTINGHAM RESCUE ROOMS	0115 958 8484
fri 11th	LONDON SHEPHERDS BUSH EMPIRE	0870 771 2000 020 7403 3331
sat 12th	BRIGHTON GARDNER ARTS CENTRE	0871 2200 260
sun 13th	CAMBRIDGE JUNCTION	01223 511 511
tue 15th	NEWCASTLE NORTHUMBRIA UNI	0191 261 2606
wed 16th	EDINBURGH LIQUID ROOMS	0870 903 3444
thu 17th	GLASGOW QMU DF Concerts	0870 169 0100
fri 18th	WOLVERHAMPTON WULFRUN HALL	01902 552 121

Tickets £9.50adv. except London £12.50adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
new single "If I fall" ep released April 14 www.aqualung.net

SJM Concerts & Regular Music present

ELECTRIC SIX

May

Sun 04	DUBLIN THE VILLAGE	1890 925 100
Mon 05	BELFAST EMPIRE MUSIC HALL	02890 249 276
Tue 06	EDINBURGH LIQUID ROOMS	0870 903 3444
Wed 07	GLASGOW QMU	0870 903 3444
Thu 08	LEEDS METROPOLITAN UNI	0113 244 4600
Sat 10	MANCHESTER ACADEMY	0161 832 1111
Sun 11	BIRMINGHAM ACADEMY BA2	0870 771 2000
Mon 12	CAMBRIDGE JUNCTION	01223 511 511
Wed 14	PORTSMOUTH PYRAMID CENTRE	023 9235 8608
Thu 15	LONDON ASTORIA	020 7734 8932, 020 7403 3331

Tickets [illegible] / London [illegible] / Dublin [illegible] (subject to booking fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
Single 'Danger! High Voltage' on XL Recordings out now
www.electricsix.com

SJM Concerts & Clear Channel Entertainment by arrangement with ITB present

MOLOKO

May

Fri 9th	MANCHESTER ACADEMY 0161 832 1111
Sat 10th	SHEFFIELD OCTAGON 0114 222 8777
Sun 11th	DF Concerts GLASGOW ACADEMY 0870 169 0100
Tue 13th	LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7403 3331

Tickets £13.50adv. except London £15
(subject to booking fee)
24hr cc hotline: 0871 2200 260 or
buy online: www.gigsandtours.com
The single FAMILIAR FEELING out now
The album STATUES out now www.moloko.co.uk

SJM Concerts by arrangement with 13 Artists present

ATHLETE

Plus guests
·LONGVIEW· *
with repairman - 5th - 7th
fonda 500 - 8th -16th
saint rose - 18th - 28th

MARCH

5	READING FEZ CLUB	0118 958 6839
6	BRISTOL FLEECE	0117 929 9008
7	CARDIFF BARFLY	0870 907 0999
8	LIVERPOOL UNIVERSITY	0151 256 5555
10	LEICESTER CHARLOTTE	01162 553 956
11	STOKE SUGARMILL	01782 206 000
12	NOTTINGHAM RESCUE ROOMS	0115 941 2544
13	LEEDS COCKPIT	0113 245 5570
14	HULL ADELPHI	01482 348 216
15	ABERDEEN LAVA	01224 648 000
16	GLASGOW KING TUTS	0141 221 5279
18	EDINBURGH VENUE	0131 226 7010
19	HARTLEPOOL STUDIO	0142 942 4440
20	MANCHESTER UNIVERSITY	0161 832 1111
21	STOCKTON GEORGIAN THEATRE	01642 674 115
22	BIRMINGHAM ACADEMY 2	0870 771 2000
24	NORWICH ARTS CENTRE	01603 660 352
25	CAMBRIDGE BOAT RACE	01223 508 533
26	NORTHAMPTON SOUNDHAUS	01604 250 898
27	BRIGHTON CONCORDE	01273 772 770
28	L SOLD OUT ULU	

APRIL
EXTRA DATE JUST ADDED

30	LONDON ASTORIA	020 7403 3331/ 020 7734 8932

Tickets £7adv. / Lond £9.50adv.
(subject to booking fee)
24hr cc hotline: 0871 2200 260
or buy online: www.gigsandtours.com
* Longview not appearing at Astoria show

Metropolis Music presents

Metropolis Music, SJM Concerts and PCL by arrangement with Primary Talent International present

Ladytron

plus guests Pink Grease. 20, 21, 22, 24, 25, 26

TARWATER 28, 29

MARCH

Sat	15	**PORTSMOUTH** Wedgewood Rooms	0239 286 3911
Mon	17	**LEEDS** Metropolitan University	0113 244 4600 - 0113 244 6677
Tue	18	**OXFORD** Brookes University	0115 912 9000
Thu	20	**LONDON** Electric Ballroom	0207 734 8932 - 0207 403 3331
Fri	21	**BIRMINGHAM** Academy	0870 771 2000
Sat	22	**BRISTOL** Anson Rooms	0870 44 44 400
Mon	24	**SHEFFIELD** Leadmill	0845 300 4050
Tue	25	**MANCHESTER** Academy 2	0161 832 1111
Wed	26	**BRIGHTON** Concorde 2	01273 772 770
Fri	28	**ABERDEEN** Lemon Tree	0870 060 0100
Sat	29	**GLASGOW** QUU	0870 060 0100

Tickets: £10.00 adv. except London: £12.00 adv.
(subject to booking fee) Buy on-line: www.gigsandtours.com

Metropolis Music and Clear Channel by arrangement with CAA present

THE HELLACOPTERS

PLUS GUESTS THE PEEPSHOWS

APRIL

MON	07	LONDON SCALA	020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040
TUES	08	PORTSMOUTH WEDGEWOOD ROOMS	023 9282 4355
THUR	10	BIRMINGHAM ACADEMY 2	0870 771 2000
SUN	13	MANCHESTER ACADEMY 3	0161 832 1111
MON	14	LEEDS COCKPIT	0113 245 5570
TUES	15	BRISTOL FLEECE & FIRKIN	0117 929 9008, 0870 44 44 400
WED	16	BRIGHTON CONCORDE 2	01273 772 770

Tickets £8 adv. except London £10 adv.
(subject to booking fee)
Buy on-line: www.gigsandtours.com

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

the go-betweens

plus guests GOLDRUSH/
(except Glasgow)

APRIL

Friday	25	**GLASGOW King Tuts Wah Wah Hut**	0870 169 0100
Sunday	27	**MANCHESTER Academy 3**	0161 832 1111
Monday	28	**LONDON Astoria**	020 7287 0932, 020 7734 8932, 020 7403 3331 020 7344 4040, plus usual agents

Tickets subject to booking fee. Buy on-line:www.gigsandtours.com

New album **Bright Yellow Bright Orange** available now

THE COOPER TEMPLE CLAUSE

April

[redacted]

Dublin Whelans	1890 925100	Fri 25th
Belfast Limelight	1890 925100	Sat 26th
Wrexham Central Station	01978 264 940	Mon 28th
London Astoria	020 7344 4040/020 7734 8932	Tues 29th

NME Show

May

Northampton Roadmenders	01604 604222	Thu 1st
Cardiff [redacted] MSI	02920 301000	Mon 5th
Brighton Concorde 2	01273 772770	Tues 6th
Cambridge Junction	01223 511511	Wed 7th
Newcastle Northumbria University	0191 261 2606	Thu 8th
Liverpool Academy	0151 256 5555	Sat 10th
Leeds Metropolitan University	0113 244 4600	Sun 11th
Aberdeen Forum	0870 169 0100	Mon 12th
Glasgow QMU	0870 169 0100	Tue 13th
Manchester University	0161 832 1111	Thu 15th
Sheffield Leadmill	0845 300 4050	Fri 16th
[redacted]		[redacted]
Wolverhampton Wulfrun Hall	01902 552 121	Sat 17th
Nottingham Rock City	0115 958 8484	Sun 18th
Portsmouth Wedgewood Rooms	0115 912 9000	Wed 21th
Norwich Waterfront	01603 508 050 [redacted]	Thu 22th
Reading University	0118 986 0222	Fri 23th

no longer viable

Tickets subject to booking fee.
[redacted]
Buy online www.gigsandtours.com

www.thecoopertempleclause.com

A Metropolis Music, SJM, DF, Clear Channel, Kennedy Street and MCD presentation in association with ITB

NOW

NIGHTMARES ON WAX

PLUS GUESTS jwalk

MIND ELEVATION TOUR

THURSDAY 27TH MARCH
GLASGOW QMU
0870 169 0100

FRIDAY 28TH MARCH
MANCHESTER UNIVERSITY
0161 832 1111

SUNDAY 30TH MARCH
SHEFFIELD FOUNDRY
0114 222 8777

MONDAY 31ST MARCH
CAMBRIDGE JUNCTION
01223 511 511

THURSDAY 3RD APRIL
BRISTOL ANSON ROOMS
0870 44 44 400

FRIDAY 4TH APRIL
LONDON FORUM

TICKETS £15.00 ADV. FROM: 020 7287 0932, 020 7734 8932, 020 7344 4040
ALL TICKETS SUBJECT TO BOOKING FEE. BUY ON LINE: WWW.GIGSANDTOURS.COM

NEW ALBUM 'MIND ELEVATION' OUT NOW
WWW.NIGHTMARESONWAX.COM WWW.WARPRECORDS.COM

A Metropolis Music & DF Concerts presentation by arrangement with Primary Talent International

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METROPOLIS MUSIC PRESENTS

MANITOBA

+ DJ MAX TUNDRA
FIRST EVER FULL BAND SHOW

TUESDAY 25th MARCH. 8PM-1AM. LONDON 100 CLUB

TICKETS £9.00 ADV. FROM: 020 7287 0932, 020 7734 8932, 020 7344 4040
TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM
THE ALBUM UP IN FLAMES OUT MARCH 31. WWW.MANITOBA.FM LEAF

METROPOLIS MUSIC AND PCL BY ARRANGEMENT WITH CNL PRESENT

SOLEDAD BROTHERS

PLUS SPECIAL GUEST DAVID VINER

APRIL			
WED	30	SOUTHAMPTON JOINERS ARMS	023 8022 5612
MAY			
THU	01	BATH PURR @ MOLES	01225 404 445
FRI	02	BRISTOL LOUISIANA	0117 929 9008
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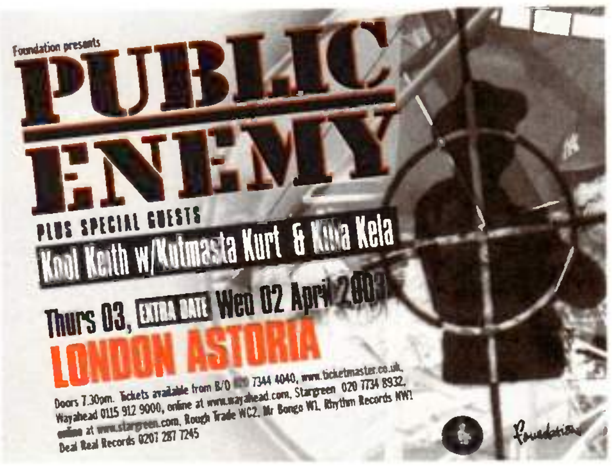

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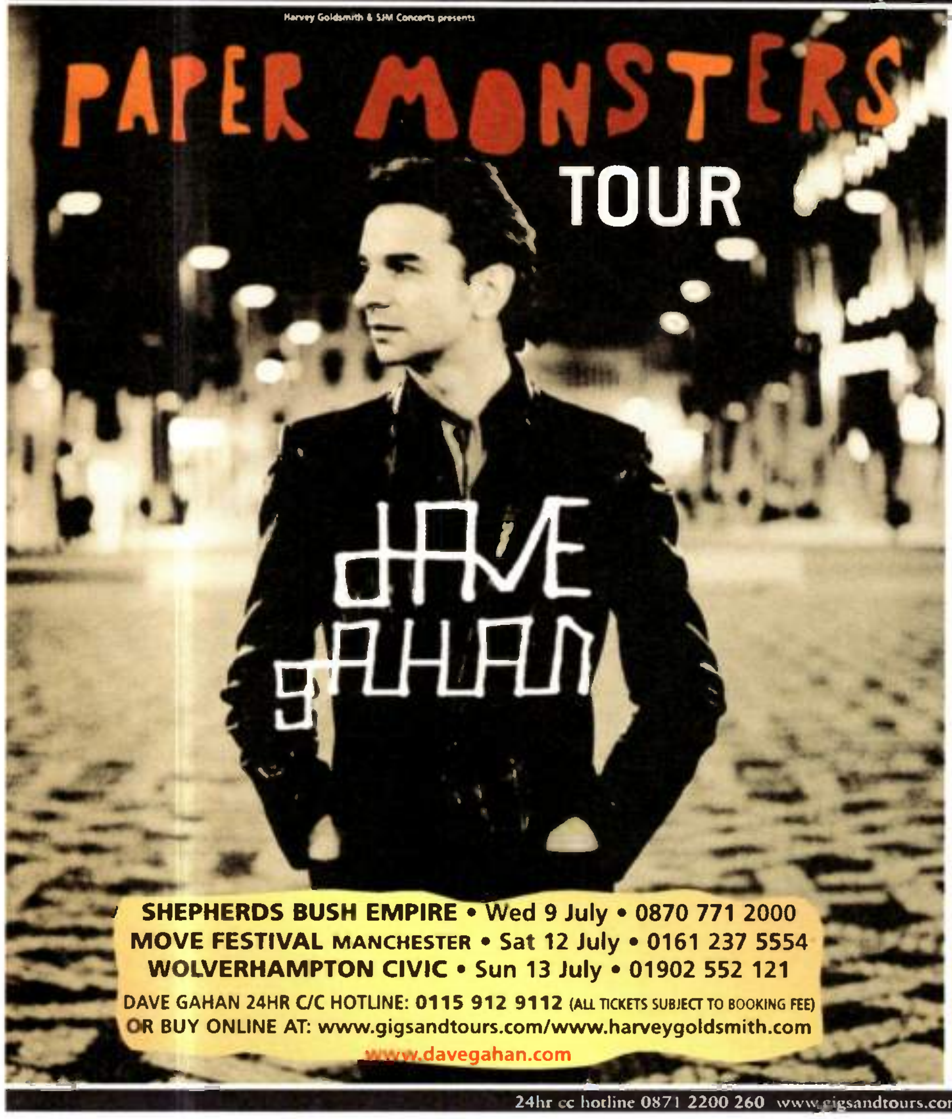

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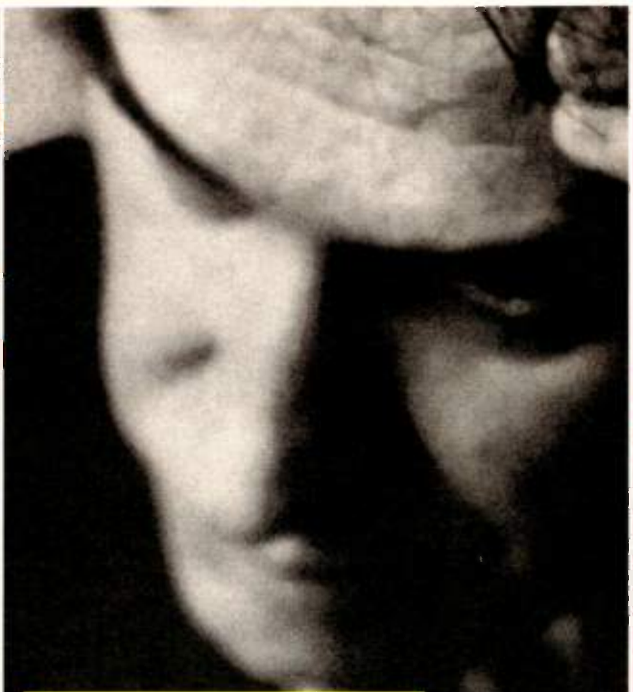

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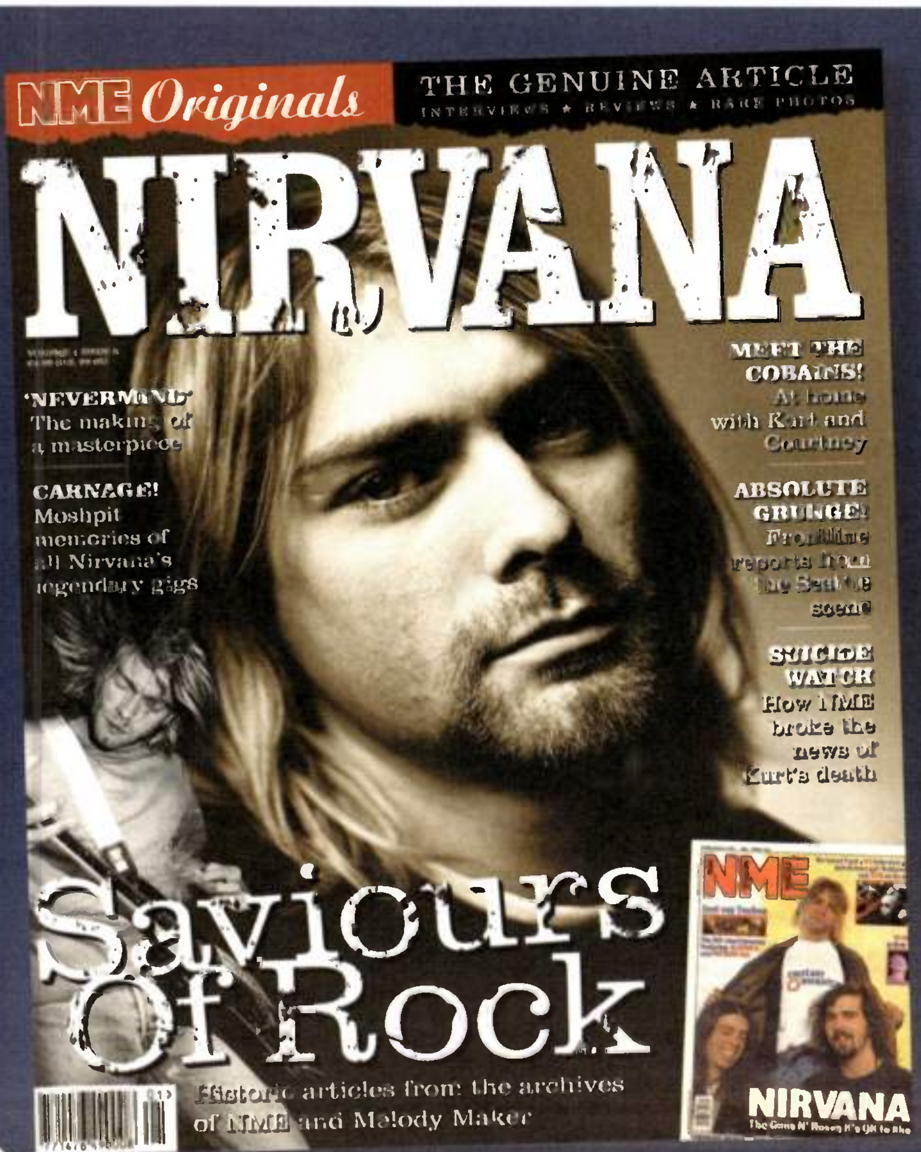

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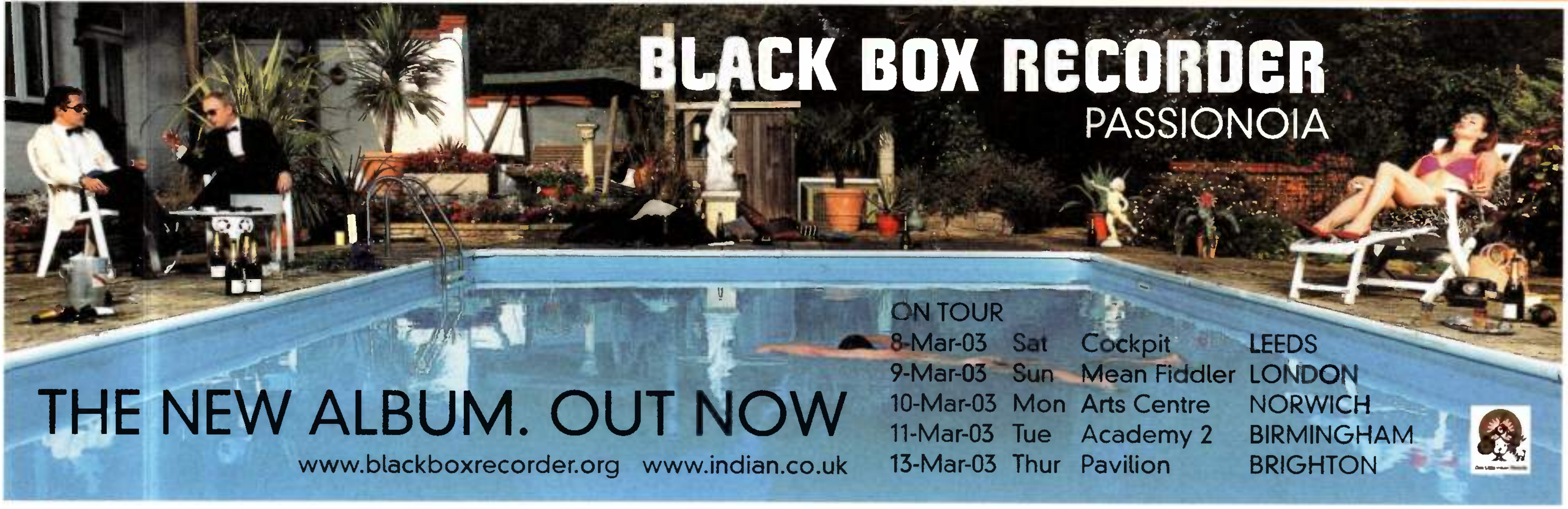

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LIVE GIG GUIDE

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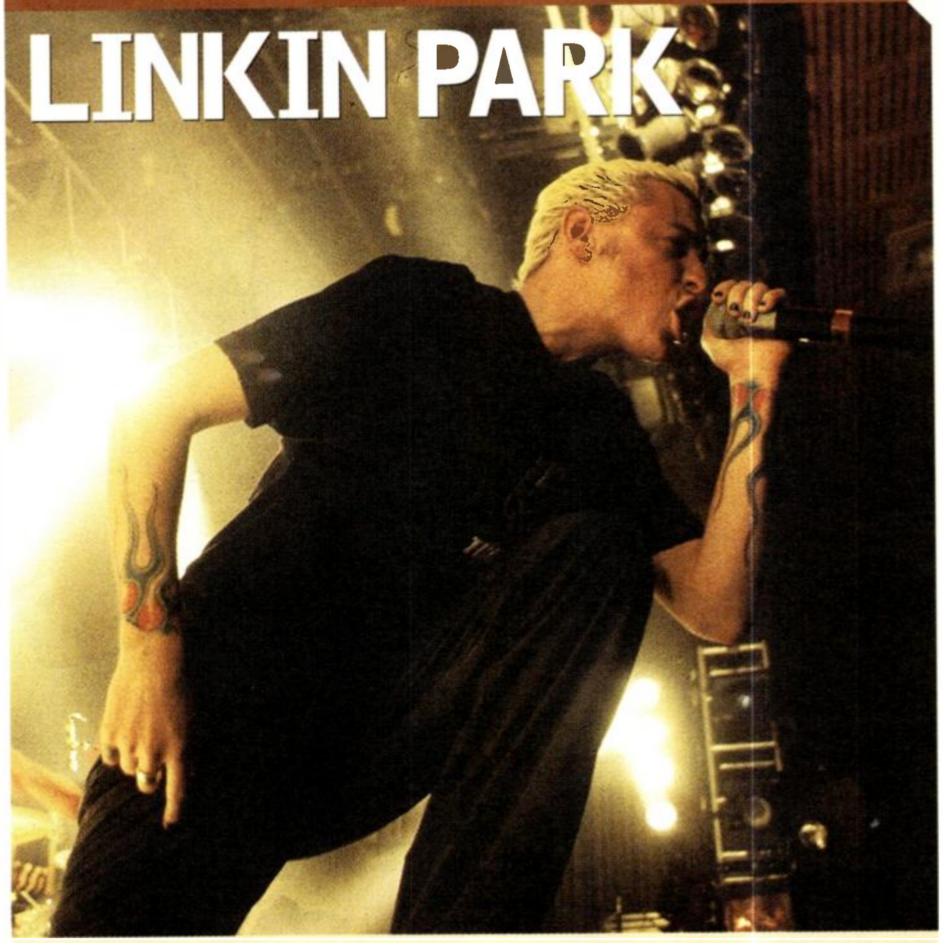
PICK OF THE WEEK

LINKIN PARK



Californian rockers Linkin Park return to Britain for two relatively intimate shows. They're here to promote their new album 'Meteora', out on March 24 and the single, 'Somewhere I Belong', available on March 17. Their debut release, 'Hybrid Theory', was the bestselling US album of 2001, clocking up over five million sales worldwide. However, their new material is harder and darker than previous offerings, with the band keen to lose their tag as the pop idols of nu-metal. There are rumours that Linkin Park will play the Reading and Leeds festivals, but for now, join the throng at the London Brixton Academy (March 5) and Manchester Apollo (7).

WEDNESDAY 5

ABERDEEN The Rain Band/Medium 21 Lava 01224 648000

BIRMINGHAM Shadows Fall/Decimate/Fallen To Academy 2 0121 262 3000

The Take/Jerry Built Flapper & Firkin 0121 236 2421

BRIGHTON The Jeevas/The Veils Concorde 2 01273 207241

BRISTOL The Bezerker/Corporation 187/December Bierkeller 0117 926 8514

Richard Hawley/Jane Weaver Fleece & Firkin 0117 945 0996

The Kills Louisiana 0117 926 5978

Moonrider/Knowledge Of Bugs/Bronnt Industries Thekla 0117 929 3301

CARDIFF Har Mar Superstar/Jylt/Pulzar Barfly 029 2066 7658

DERBY Clearlake/The Vessels/Plans And Apologies/European Sun Victoria Inn 01332 740091

DUBLIN Anthrax Ambassador Theatre 00 3531 456 9569

Oasis Point 00 3531 836 3633

EXETER Feeder/Hell Is For Heroes University 01392 263519

GLASGOW The Blam/Screamer/Entropy/Bob Cura Barfly 0870 907 0999

Jurassic 5 Barrowlands 0141 552 4601

Red Hot Chili Peppers/The Mars Volta SECC 0141 248 3000

Something Corporate King Tut's Wah Wah Hut 0141 221 5279

HALIFAX Levellers Victoria Theatre 01422 351158

HIGH WYCOMBE Hrvatski White Horse 01494 527672

LEEDS Turin Brakes/I Am Kloot University 0113 244 4600

LIVERPOOL Black Madonnas/Winnebago Deal Barfly @ Masque 0151 707 6171

Donnell Jones University, Mountford Hall 0151 256 5555

LONDON Anti-Flag/Five Knuckle/ZSK/Fire Apple Red Charing Cross Road Mean Fiddler WC2 020 7434 0403

Boxer Rebellion/Waterburner Charing Cross Road Borderline WC2 020 7734 2095

Buck 65 Royal Oak Cherry Jam W2 020 7727 9950

Ella Guru/Who Will Miss Mary?/Jont Whittington King's Cross Water Rats WC1 020 7436 7211

Eugene Kelly/The Stills Tottenham Court Road Metro Club W1 020 7437 0964

The Fades/Treliks/Zipper Brixton Telegraph SW2 020 8671 5164

Imperial Vipers/Little Fat Hoover/Scaramanga Six Camden Dublin Castle NW1 020 7485 1773

Kinesthesia/Stained Glass Heroes/Moon Patrol Aldgate East Arts Cafe E1 020 7247 5681

Linkin Park Brixton Academy SW9 0870 771 2000

Tom McRae Shepherds Bush Empire W12 0870 771 2000

The Rogers Sisters Soho St Moritz W1 020 7437 0525

James Taylor Quartet Canary Wharf Cabot Hall E14 020 7418 2783

The Waltz/Sophamore/Cordisto Kentish Town Bull & Gate NW5 020 7485 5358

MANCHESTER Corrigan Roadhouse 0161 228 1789

Porcupine Tree University, MDH 0161 275 2930

MILTON KEYNES Biffy Clyro/Future Kings Of Spain Woughton Centre, Pitz 01908 660392

NOTTINGHAM Jet Social 0115 950 5078

OXFORD The D4/OK Go/The Caesars Zodiac 01865 420042

READING Athlete/Longview Fez Club 0118 958 6839

SHEFFIELD The Relatives/Mercury Tilt Switch Casbah 0114 275 6077

SOUTHAMPTON Mohair Joiners 023 8022 5612

STOCKTON ThisGIRL/Energica/Lapsus Linguae Georgian Theatre 01642 674115

THURSDAY 6

ASCOT Amor Jagz At The Station 01344 876006

BATH The Rogers Sisters/Chinatown/Bucky Moles 01225 404445

BIRMINGHAM Blackalicious/Buck 65 Medicine Bar 0121 693 6001

BOURNEMOUTH Tribute To Nothing/Rate Of Depress/Dilutral Mister Smith's 01202 291617

BRIGHTON Aim Concorde 2 01273 207241

ThisGIRL Gloucester 01273 699068

BRISTOL Athlete/Longview/Repairman Fleece & Firkin 0117 945 0996

Jet Louisiana 0117 926 5978

Jamie Lidell/Yee King/Super_Collider Cube Cinema 0117 907 4190

CARDIFF Shadows Fall/Decimate Mount Stuart, MS1 Club 029 2030 1000

CASTLEBAR The Frank & Walters/Turn/Woodstar Royal Theatre 00 3531 456 9569

DARLINGTON Captain Everything Tap & Spile 01325 381679

DERBY Bryan Ferry Assembly Rooms 01332 255800

Mercury Tilt Switch Victoria Inn 01332 740091

DUBLIN Oasis Point 00 3531 836 3633

DUNDEE The Rain Band/Medium 21 Reading Rooms 0131 525 6700

GLASGOW Red Hot Chili Peppers/The Mars Volta SECC 0141 248 3000

The Thrills King Tut's Wah Wah Hut 0141 221 5279

LEEDS Jurassic 5 University 0113 244 4600

LEICESTER Man & The Stars Charlotte 0116 255 3956

LIVERPOOL Freefall Picket 0151 708 5318

Moses/Vinny Peculiar/Lovecraft Barfly @ Masque 0151 707 6171

LONDON Alternative 3/Mister Lee/Morphic Fields Islington Hope'n'Anchor N1 020 7378 6095

Apocalyptica Islington Marquee N1 020 7288 4400

The Bezerker/December/Corporation 187 Highbury Corner Garage N5 020 7607 1818

Jackson Browne Hammersmith Apollo W6 0870 606 3400

The Buffseeds/Me Against Them/Raar/Le Neon Tottenham Court Road Metro Club W1 020 7437 0964

Corrigan/Cheerleader/Mark Stoney King's Cross Water Rats WC1 020 7436 7211

The D4/OK Go/The Caesars Camden Electric Ballroom NW1 020 7485 9006

The End Of Music/Gabrielle's Wish/Jokers Wild Camden Dublin Castle NW1 020 7485 1773

Goldfrapp Malet Street ULU WC1 020 7664 2000

Lemon Jelly Kentish Town Forum NW5 020 7344 0044

Loki Notting Hill Arts Club W11 020 7460 4459

Millencolin/All-American Rejects/Trilby Charing Cross Road Astoria WC2 020 7434 0403

Mohair/Actual Size/Selena Harrington Camden Barfly @ The Monarch NW1 0870 907 0999

Rawhill Cru Old Street Cargo EC2 020 7613 7731

Serafin/Saint Rose Charing Cross Road Borderline WC2 020 7734 2095

MANCHESTER Something Corporate University, Hop And Grape 0161 275 2930

NEWCASTLE Hug Lorenzo/Papercutout Cluny 0191 230 4475

NEWPORT Biffy Clyro/Future Kings Of Spain TJ's 01633 216608

NORWICH Anti-Flag/Five Knuckle Waterfront 01603 632717

PETERBOROUGH Adequate 7 Park 01733 310383

PORTSMOUTH Richard Hawley/Jane Weaver Wedgewood Rooms 023 9286 3911

SHEFFIELD Clearlake/Har Mar Superstar/The Vessels University 0114 222 8777

Turin Brakes/I Am Kloot Octagon 0114 222 8777

YORK The Blam/Stonegroove/The Chasers Fibbers 01904 651250

FRIDAY 7

ABERDEEN Lapsus Linguae Lava 01224 648000

ALDERSHOT Biffy Clyro/X Is Loaded/Flipcycle West End Centre 01252 330040

AYLESBURY Levellers Civic Hall 01296 486009

BATH The Bluefoot Project Moles 01225 404445

BELFAST Super_Collider Crescent Arts Centre 028 9036 5322

BIRMINGHAM Courtesy Group Moseley, Jug Of Ale 0121 449 1082

Jurassic 5 Academy 0121 262 3000

BOURNEMOUTH Amor/Delilah Mister Smith's 01202 291617

BRIGHTON The Stills/The Phase/Fuck U Planet Earth Freebutt 01273 603974

BRISTOL Blackalicious/Buck 65 Anson Rooms 0117 954 5810

The Buffseeds Louisiana 0117 926 5978

Dirty Vegas Academy 0870 771 2000

Sounder University 0117 929 9008

CARDIFF Athlete/Longview/Repairman Barfly 029 2066 7658

Hrvatski UWIC 029 2041 6000

Skindred/Husk Mount Stuart, MS1 Club 029 2030 1000

DUNFERMLINE Hugh Cornwell Carnegie Hall 01383 314000

EDINBURGH The Thrills Venue 0131 557 3073

FROME 4Ft Fingers/Mr Zippy Cheese & Grain 01373 455420

GLASGOW Anthrax Garage 0141 332 1120

Black Madonnas/Har Mar Superstar/The Rogers Sisters Barfly 0870 907 0999

Panda/Kilo King Tut's Wah Wah Hut 0141 221 5279

HIGH WYCOMBE Sikth/Moments Of Anger White Horse 01494 527672

KIRKCALDY Degrassi Path Tavern 01592 263671

LEICESTER Turin Brakes/I Am Kloot De Montfort University 0116 255 5576

LIVERPOOL Aeroplanes/Casual Terraces/Bueller/Townsend Barfly @ Masque 0151 707 6171

The Jeevas/The Veils University 0151 256 5555

Jude/Without Walls/Revolution Picket 0151 708 5318

LONDON Akasha/Motel 168 Brixton Windmill SW2 020 8671 0700

Blackcube/Katch/Intacolumbia Islington Hope'n'Anchor N1 020 7378 6095

Boom Bip & Dose One Oxford Street 100 Club W1 020 7636 0933

Jackson Browne Hammersmith Apollo W6 0870 606 3400

Cat On Form/Pfaf/Castro Highbury Corner Upstairs At The Garage N5 020 7607 1818

Christian Death/Killing Miranda/Lover Of Sin/Diet Of Worms Highbury Corner Garage N5 020 7607 1818

Kory Clarke Camden Underworld NW1 020 7482 1932

Cold Harbour Stores/Semble/State School Farringdon Betsey Trotwood EC1 020 7253 4285

Feeder/Hell Is For Heroes/Serafin Brixton Academy SW9 0870 771 2000

Invisible Badge Camden Dublin Castle NW1 020 7485 1773

Jet/The Hunches Camden Barfly @ The Monarch NW1 0870 907 0999

Lemon Jelly Kentish Town Forum NW5 020 7344 0044

Outer Circle/Melt/Hallelujah Johnson King's Cross Water Rats WC1 020 7436 7211

Princess Headbutt/Method Sent Kentish Town Bull & Gate NW5 020 7485 5358

Quantic Stratford Stratford Circus E15 020 8279 1001

Root Jackson UFBI/Motor City Josh Charing Cross Road Borderline WC2 020 7734 2095

Saga Charing Cross Road Mean Fiddler WC2 020 7434 0403

MAIDENHEAD Winnebago Deal Newt & Cucumber 01628 620074

MANCHESTER The Blam Night And Day Café 0161 236 1822

Linkin Park Apollo 0870 401 8000

NORTHAMPTON Any Given Day/LMF26 Roadmender Centre 01604 604222

NOTTINGHAM Reagan/Ikons Of Yukon Junktion 7 0115 970 4662

OXFORD Reef Zodiac 01865 420042

PERTH The Rain Band/Medium 21 Twa Tams 01738 634500

PLYMOUTH Shooter/Koala Attack/Tube University 01752 663337

PORTSMOUTH Eat Static South Parade Pier 023 9273 2283

PRESTON Bryan Ferry Guildhall 01772 58858

RYDE Tribute To Nothing Squadron 01983 563391

SCUNTHORPE No Comply/Chaos/Blinded By Ivan/Misdirection Baths Hall 01724 842332

SHEFFIELD Tracy Chapman City Hall 0114 278 9789

Tom McRae Leadmill 0114 221 2828

Puressence/When Animals Attack/Barfly Boardwalk 0114 279 9090

TUNBRIDGE WELLS Mohair Forum 01892 530411

WOLVERHAMPTON Millencolin/All-American Rejects/Trilby Wulfrun Hall 01902 552121

YORK AKP/Milf Fibbers 01904 651250

SATURDAY 8

ABERDEEN Captain Everything/The Upstarts Lava 01224 648000

The Jeevas/The Veils Lemon Tree 01224 642230

BATH Amor/Cold Light Of Day Moles 01225 404445

BELFAST Howie B/Mint Royale Empire 028 9024 9276

BIRMINGHAM Jackson Browne Symphony Hall 0121 212 3333

Something Corporate Academy 2 0121 262 3000

BRADFORD Anthrax Rio 01274 735549

BRIDGWATER Shooter/Koala Attack/Tube Three Crowns 01278 445340

BRIGHTON The D4/OK Go/The Caesars Concorde 2 01273 207241

The Fish Brothers Freebutt 01273 603974

BRISTOL Aim Academy 0870 771 2000

Tom McRae Anson Rooms 0117 954 5810

CARDIFF Corrigan/Strawberry Blonde Barfly 029 2066 7658

DARLINGTON The Shining Tap & Spile 01325 381679

DERBY FULC/DIP/Spiral Victoria Inn 01332 740091

Hell Is For Heroes Supernova 0115 912 9000

DUBLIN Joe Pernice Whelans 00 3531 478 0766

Super_Collider Temple Bar Music Centre 00 3531 670 9202

GLASGOW Millencolin/All-American Rejects/Trilby Barrowlands 0141 552 4601

Ola Onabule/Nacoya Barfly 0870 907 0999

The Rain Band/Medium 21/Oddfish King Tut's Wah Wah Hut 0141 221 5279

HARLOW Mercury Tilt Switch Square 01279 305000

HITCHIN Scarlet Soho Club 85 01462 432767

LEEDS Black Box Recorder Cockpit 0113 244 3446

LIVERPOOL Athlete/Longview/Fonda 500 University 0151 256 5555

Tracy Chapman Philharmonic 0151 709 3789

Cirkus Barfly @ Masque 0151 707 6171

Dirty Vegas Nation 0151 709 9172

LONDON The Above/The Equidistant Sound/Bhuna Kentish Town Bull & Gate NW5 020 7485 5358

Amsterdam/Prodigal Sons Charing Cross Road Borderline WC2 020 7734 2095

Aphex Twin/Squarepusher/Boards Of Canada/Mira Calix South Bank Royal Festival Hall SE1 020 7960 4242

Blackalicious Camden Jazz Cafe NW1 020 7916 6060

The Casanovas/The Stills/The Revs Camden Barfly @ The Monarch NW1 0870 907 0999

Cinematic Orchestra Barbican Barbican Hall EC2 020 7638 8891

Diane Cluck/Turner Cody Notting Hill Arts Club W11 020 7460 4459

Degrassi Highbury Corner Upstairs At The Garage N5 020 7607 1818

Feeder/InMe/Serafin Brixton Academy SW9 0870 771 2000

Flesh Monkeys King's Cross Water Rats WC1 020 7436 7211

Hrvatski/Obscura Aldgate East Arts Cafe E1 020 7247 5681

Lemon Jelly Kentish Town Forum NW5 020 7344 0044

Porcupine Tree Shepherds Bush Empire W12 0870 771 2000

Red Hot Chili Peppers/The Mars Volta Isle Of Dogs Docklands Arena E14 020 7538 1212

Roolettes/One Time Lookers/Cobra Tottenham Court Road Metro Club W1 020 7437 0964

MANCHESTER Har Mar Superstar/Black Madonnas/The Rogers Sisters Night And Day Café 0161 236 1822

Pitman Roadhouse 0161 228 1789

MILTON KEYNES Motor City Josh Woughton Centre, Pitz 01908 660392

NOTTINGHAM Boom Bip & Dose One Rescue Rooms 0115 958 8484

Little Me/Trammel Junktion 7 0115 970 4662

NUNEATON 4Ft Fingers/Mr Zippy Caddy Club 024 7637 4778

OLDHAM Sinistar Castle 01706 882759

OXFORD Reef Zodiac 01865 420042

PETERBOROUGH We Start Fires Boy's Head 01733 565021

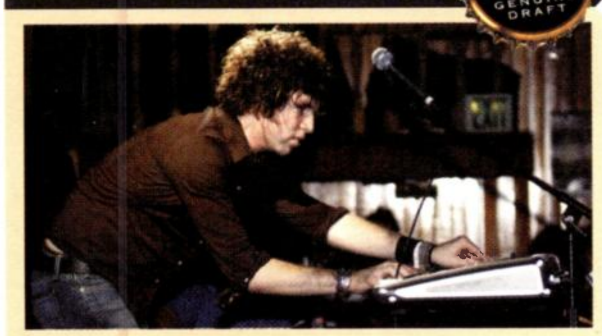
PLYMOUTH The Buffseeds University 01752 663337

PORTSMOUTH Placebo/Colour Of Fire Wedgewood Rooms 023 9286 3911

REDHILL Sikth/Mahumodo/The More I See/Days Of Grace Harlequin Theatre 01737 765547

RUGELEY Farse/Schism Red Rose Theatre 01889 576281

SHEFFIELD Adequate 7 Corporation 0114 276 0262



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Donnell Jones Guildhall 023 8063 2601
TRAMORE **The Stranglers** South 00 35351 393095
TUNBRIDGE WELLS **Biffy Clyro/X Is Loaded** Forum 01892 530411
WARWICK **Levellers** Arts Centre 024 7652 4524
WHITEHAVEN **Stiff Little Fingers** Civic Hall 01946 852821
WOLVERHAMPTON **Clearlake/The Vessels** Little Civic 01902 552121
WORCESTER **Tribute To Nothing** City Youth Centre 01905 23030
YORK **The Yards** Fibbers 01904 651250

SUNDAY 9

BIRMINGHAM **Adequate 7** Flapper & Firkin 0121 236 2421
The Thrills Academy 2 0121 262 3000
BRADFORD **Bryan Ferry** St George's Hall 01274 752000
BRIGHTON **Clearlake/The Vessels** Pavilion Theatre 01273 700747
Numbers/Lomax Freebutt 01273 603974
Placebo/Colour Of Fire Concorde 2 01273 207241
BRISTOL **Anthrax** Bierkeller 0117 926 8514
CARDIFF **Aim** Clwb Ifor Bach 029 2023 2199
Farse/Schism/Mr Zippy Barfly 029 2066 7658
GLASGOW **Richard Hawley/Jane Weaver** King Tut's Wah Wah Hut 0141 221 5279
The Kills/The Futureheads Sub Club 0141 221 1177
HANLEY **4Ft Fingers** Sugarmill 01782 214991
HARTLEPOOL **Mercedes** Studio 01429 424440
LEEDS **The Bluefoot Project/Kelly Dickson** Hi-Fi Club 0113 242 7353
Dirty Vegas Rocket 0113 244 3446
LIVERPOOL **The D4/OK Go/The Caesars** Barfly @ Masque 0151 707 6171
LLANDUDNO **Levellers** North Wales Theatre 01492 872000
LONDON **Black Box Recorder** Charing Cross Road Mean Fiddler WC2 020 7434 0403
Black Lily Old Street Cargo EC2 020 7613 7731
Diet Bliss/Thom Costall Kentish Town Bull & Gate NW5 020 7485 5358
Hiding With Girls/Dury Falls Camden Barfly @ The Monarch NW1 0870 907 0999
Jaga Jazzist/Burnt Sugar South Bank Queen Elizabeth Hall SE1 020 7960 4242
Lightyear/One Car Pile Up/Ye Wiles Kingston Peel 020 8546 3516
Orchestra Baobab Shepherds Bush Empire W12 0870 771 2000
Red Hot Chili Peppers/The Mars Volta Isle Of Dogs Docklands Arena E14 020 7538 1212
Renegade Playboys/Bouncer/Fiction Charing Cross Road Borderline WC2 020 7734 2095
Rocking Horse/Noon/Hatch Camden Dublin Castle NW1 020 7485 1773
MANCHESTER **Caroline Alexander/Axlanbay** Life Cafe 0161 833 3000
Badly Drawn Boy/James Yorkston/Aidan Smith Comedy Store 0870 593 2932
Desolation Angels/Gertrude/Aqute Couch Retro Bar 0161 274 4892
Mercury Tilt Switch Roadhouse 0161 228 1789
Millencolin/All-American Rejects/Trilby Academy 0161 275 2930
Stiff Little Fingers University, MDH 0161 275 2930
MILTON KEYNES **Donnell Jones** Sanctuary 01908 234466
NOTTINGHAM **Isis/TwentySeven/DJ Speedranch/Johnny Truant** Old Angel 0115 950 2303
Turin Brakes/I Am Kloot Rock City 0115 941 2544
OXFORD **David Holmes Presents The Free Association/Children** Zodiac 01865 420042
SHEFFIELD **Something Corporate** Leadmill 0114 221 2828
SOUTHAMPTON **The Buffseeds** Joiners 023 8022 5612
STOKE **Vanilla Pod** Talbot 01782 845507
YORK **John Otway** Fibbers 01904 651250

MONDAY 10

BOURNEMOUTH **Shooter/Koala Attack/Tube** Mister Smith's 01202 291617
BRIGHTON **Tracy Chapman** Centre 0870 900 9100
The Rogers Sisters/The Blam/Castro Freebutt 01273 603974
BRISTOL **Farse/Schism** Louisiana 0117 926 5978
CARDIFF **Enon/Bloodthirsty Lovers** Barfly 029 2066 7658
DERBY **Levellers** Assembly Rooms 01332 255800
DERRY **Jackson Browne** Millennium Forum 028 7126 4455
EXETER **The Buffseeds** Cavern Club 01392 495370
GLASGOW **The D4/OK Go/The Caesars** Cathouse 0141 248 6606
The Jeevas/The Veils King Tut's Wah Wah Hut 0141 221 5279
Reef Garage 0141 332 1120
LEEDS **David Holmes Presents The Free Association/Children** Cockpit 0113 244 3446
LEICESTER **Athlete/Longview/Fonda 500** Charlotte 0116 255 3956
LIVERPOOL **Flamingo 50/Zombina & The Skeletones** Barfly @ Masque 0151 707 6171
Hell Is For Heroes Stanley Theatre 0151 709 9108
Olympic Lifts University 0151 256 5555
LONDON **Brand Violet/Sub Rosa/My Symptoms** Aldgate East 93 Feet East E1 020 7247 6095
Dixie Chicks Shepherds Bush Empire W12 0870 771 2000
From Grace/Liquid Lunch/Caesura Kentish Town Bull & Gate NW5 020 7485 5358
Lautrec Notting Hill Arts Club W11 020 7460 4459
Numbers Tottenham Court Road End WC1 020 7419 9199
The Parkinsons/City Primary One/Boedekka Camden Dublin Castle NW1 020 7485 1773
Joe Pernice/John Cunningham Charing Cross Road Borderline WC2 020 7734 2095
Placebo/Colour Of Fire Charing Cross Road Astoria WC2 020 7434 0403
The Residents South Bank Royal Festival Hall SE1 020 7960 4242
Siren/Dorothy Stain/Sun Junky King's Cross Water Rats WC1 020 7436 7211
The Sons Islington Hope'n'Anchor N1 020 7378 6095
MANCHESTER **Bryan Ferry** Apollo 0870 401 8000
Richard Hawley/Jane Weaver University, Hop And Grape 0161 275 2930
The Kills/The Futureheads Roadhouse 0161 228 1789
NORTHAMPTON **Mercury Tilt Switch** Soundhaus 01604 250898
NORWICH **Black Box Recorder** Arts Centre 01603 660352
Turin Brakes/I Am Kloot UEA 01603 505401
NOTTINGHAM **Stiff Little Fingers** Rock City 0115 941 2544
PORTSMOUTH **Opeth/Madder Mortem** Wedgewood Rooms 023 9286 3911
SOUTHEND **Biffy Clyro/X Is Loaded** Chinnery's 01702 460440
STOCKTON **Isis/TwentySeven/DJ Speedranch/Johnny Truant** Georgian Theatre 01642 674115
STOKE **Adequate 7** Talbot 01782 845507
WOLVERHAMPTON **Lightyear/Captain Everything** Little Civic 01902 552121

TUESDAY 11

BIRMINGHAM **Black Box Recorder** Academy 2 0121 262 3000
BOURNEMOUTH **The Clams/Boston Crab** Mister Smith's 01202 291617
BRIGHTON **Cove** Freebutt 01273 603974
The Thrills/The Zutons Concorde 2 01273 207241
Turin Brakes/I Am Kloot Dome 01273 709709
CARDIFF **Ooberman/Cherry Falls/The Buffseeds** Barfly 029 2066 7658
Stiff Little Fingers Mount Stuart, MS1 Club 029 2030 1000
DUBLIN **Jackson Browne** Olympia 00 3531 677 7744
Richard Hawley Whelans 00 3531 478 0766
DUNDEE **Feeder/Hell Is For Heroes** Caird Hall 01382 434941
GLASGOW **Aim** QMU 0141 339 9784
Dirty Vegas Arches 0141 221 4001
Isis/TwentySeven/DJ Speedranch/Johnny Truant King Tut's Wah Wah Hut 0141 221 5279
Reef Garage 0141 332 1120
Theory Of A Deadman Cathouse 0141 248 6606
HANLEY **Athlete/Longview/Fonda 500** Sugarmill 01782 214991
LEEDS **Enon/Bloodthirsty Lovers** Cockpit 0113 244 3446
LONDON **Black Wire/Speed Killers/Girls Without Skin/Roolettes** Notting Hill Arts Club W11 020 7460 4459
The Chalets/Donderevo/Carbon 4/My Alibi Camden Dublin Castle NW1 020 7485 1773
Tracy Chapman South Kensington Royal Albert Hall SW7 020 7589 8212
Father Of Boon/Dust/The MP's King's Cross Water Rats WC1 020 7436 7211
Michael Gira/Devendra Banhart Shepherds Bush Bush Hall W12 020 8222 6955
Godsmack Highbury Corner Garage N5 020 7607 1818
Hyper Fury/Death By Visitation Of God/Skinflik/Deadpad Islington Hope'n'Anchor N1 020 7378 6095
The Kills/The Futureheads Oxford Street 100 Club W1 020 7636 0933
Paper Bag/Ga Ga/Syrus Kentish Town Bull & Gate NW5 020 7485 5358
Special Needs/Gifthorse/Stubble Bunny Brixton Fridge Bar SW2 020 7326 5100
Richard Thompson/Kim Richey Shepherds Bush Empire W12 0870 771 2000
MANCHESTER **Opeth/Madder Mortem** University, Hop And Grape 0161 275 2930
Red Hot Chili Peppers/The Mars Volta Evening News Arena 0161 930 8000
NOTTINGHAM **Biffy Clyro/X Is Loaded** Rock City 0115 941 2544
Numbers/The Rogers Sisters Rescue Rooms 0115 958 8484
PORTSMOUTH **Something Corporate** Wedgewood Rooms 023 9286 3911
SHEFFIELD **David Holmes Presents The Free Association/Children** University 0114 222 8777
WOLVERHAMPTON **Anthrax** Wulfrun Hall 01902 552121
YEOVIL **My Deaf Audio/Aura Sun/Fallout Theory** Alice Springs 01935 431400
YORK **One Finger Punch/Mercury Tilt Switch** Fibbers 01904 651250

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ALL TOMORROW'S PARTIES 2003
Camber Sands Holiday Centre (April 4-6). Acts include Public Enemy/The Fall (April 4), Aphex Twin (5), Mira Calix/Jim O'Rourke (6)

AQUALUNG
Sheffield Leadmill (April 2), Leeds Metropolitan University (3), Manchester University (5), Dublin Vicar Street (6), Belfast Waterfront (7), Liverpool University (8), Nottingham Rescue Rooms (10), London Shepherds Bush Empire (11), Brighton Gardner Arts Centre (12), Cambridge Junction (13), Newcastle University Of Northumbria (15), Edinburgh Liquid Rooms (16), Glasgow QMU (17), Wolverhampton Wulfrun Hall (18)

THE BANDITS
Middlesbrough Empire (March 22), Dundee Westport Bar (23), Aberdeen Lava (24), Newcastle Live Theatre (26), Mansfield Town Mill (27), Leicester Sumo (28), Taunton Cafe Mamba (30), Cardiff Barfly (31), Bristol Louisiana (April 1), Hanley Sugarmill (2), Sheffield Leadmill (3), Peterborough Met Lounge (4), Bedford Esquires (5), Norwich Arts Centre (7), Cambridge Boat Race (8), Northampton Soundhaus (9), Oxford Zodiac (10), Tunbridge Wells Forum (11), Bath Moles (12), Southampton Joiners (14), Derby Victoria Inn (15)

BASEMENT JAXX/ELBOW
Burnley Queen's Park, Anti-Racism Festival (April 27)

BECK
London South Kensington Royal Albert Hall (April 26), Manchester Apollo (27), Edinburgh Usher Hall (29), Dublin Ambassador Theatre (May 1 & 2)

THE BLOOD BROTHERS
Manchester University, Hop And Grape (March 15), Leicester Charlotte (16), Leeds Cockpit (17), Birmingham Academy 2 (18), Bristol Fleece & Firkin (19), Portsmouth Wedgewood Rooms (20), London Highbury Corner Garage (21), Cardiff Barfly (22), Wolverhampton Little Civic (23), Liverpool Barfly @ Masque (25), Glasgow Cathouse (26), Dublin Temple Bar Music Centre (27)

BLUR
London WC2 Astoria (May 8-10, 12)

BURNING BRIDES
Brighton Freebutt (March 31), Manchester University, Hop And Grape (April 1), Glasgow King Tut's Wah Wah Hut (2), Sheffield University (3), Cardiff Barfly (4), Nottingham Rescue Rooms (5), Leeds Cockpit (6), London Highbury Corner Garage (7), Bristol Louisiana (8)

NICK CAVE AND THE BAD SEEDS
London Westminster Tate Britain without The Bad Seeds (March 13), London Hammersmith Apollo (June 6 & 7)

COLDPLAY/FEEDER/IAN MCCULLOCH
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

THE COOPER TEMPLE CLAUSE
London WC2 Astoria rescheduled *NME* Awards Show (April 29)

THE CORAL
Manchester Academy (April 7), Norwich UEA (8), London WC2 Astoria rescheduled *NME* Awards Show (10), Portsmouth Pyramids Centre (11), Cardiff University (12), Dublin Ambassador Theatre (29), Belfast Limelight (30), Glasgow Barrowlands (May 2), Middlesbrough Town Hall (3), Oxford Brookes University (June 26)

DEATH IN VEGAS
Manchester Academy (April 28), Newcastle University (29), Glasgow Barrowlands (30), Leicester De Montfort University (May 1), London Brixton Academy (3)

DOWNLOAD FESTIVAL
Castle Donington Donington Park (May 31 & June 1). Acts include Iron Maiden/Marilyn Manson/Deftones (May 31) and Limp Bizkit (June 1)

ELECTRIC SIX
Dublin Village (May 4), Belfast Empire (5), Edinburgh Liquid Rooms (6), Glasgow QMU (7), Leeds Metropolitan University (8), Manchester Academy (10), Birmingham Academy 2 (11), Cambridge Junction (12), Portsmouth Pyramids Centre (13), London WC2 Astoria (15 & 16)

EMINEM
Milton Keynes Bowl (June 21-23), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26 & 27)

THE FAINT
Brighton Pavilion Theatre (March 30), Portsmouth Wedgewood Rooms (31), London WC1 ULU (April 4)

FEEDER
Glasgow Barrowlands (March 12)

GLASSJAW
Dublin Temple Bar Music Centre (April 5), Newcastle University Of Northumbria (7), Nottingham Rock City (8), Bristol Academy (9), Glasgow Barrowlands (11), Camber Sands Holiday Centre (12), Manchester Academy (13), Wolverhampton Wulfrun Hall (14), London WC2 Astoria (15 & 16)

HELL IS FOR HEROES
Newcastle University Of Northumbria (April 25), Nottingham Rock City (26), Cambridge Junction (27), Leeds Cockpit (28), Edinburgh Liquid Rooms (29), London WC2 Mean Fiddler (May 1), Wolverhampton Wulfrun Hall (2), Dublin Temple Bar Music Centre (3), Portsmouth Pyramids Centre (6), Cardiff Coal Exchange (7), Manchester Academy (8)

HOT HOT HEAT/MOVING UNITS
Glasgow Barfly (March 25), Liverpool Barfly @ Masque (26), London Camden Barfly @ The Monarch *NME* Bring It On Night (27), Bristol Louisiana *NME* Bring It On Night (28), Cardiff Barfly (29), Dublin Whelans (May 3)

INTERPOL
London WC2 Astoria (March 22)

THE KILLS
Wolverhampton Little Civic (March 13), Cardiff Barfly (14), Nottingham Rescue Rooms (16)

LADYTRON
Portsmouth Wedgewood Rooms (March 15), Leeds Metropolitan University (17), Oxford Brookes University (18), London Camden Electric Ballroom (20), Birmingham Academy (21), Bristol Anson Rooms (22), Sheffield Leadmill (24), Manchester University, MDH (25), Brighton Concorde 2 (26), Aberdeen Lemon Tree (28), Glasgow QMU (29)

AVRIL LAVIGNE
Birmingham Academy (March 20), Manchester Apollo (21), Glasgow Barrowlands (22), Dublin Olympia (23), London Brixton Academy (25-27)

JESSE MALIN
Glasgow Garage (March 12), Dublin Village (13), Manchester University, Hop And Grape (14), London WC1 ULU (15)

STEPHEN MALKMUS
Glasgow QMU (April 16), Wolverhampton Wulfrun Hall (17), London South Bank Royal Festival Hall (18 & 19) with Graham Coxon (18) and Super Furry Animals (19), Manchester University, MDH (23)

MASSIVE ATTACK
Glasgow Academy (April 8 & 9), Manchester Apollo (11-13), London Brixton Academy (16-20) Metallica Dublin RDS with Linkin Park (August 20), Leeds festival (22), Reading festival (24)

MOGWAI
Norwich Waterfront (May 7), Northampton Soundhaus (8), Dublin Village (10), Cardiff University (12), Portsmouth Wedgewood Rooms (13), Brighton Concorde 2 (14), Oxford Zodiac (15), Leeds Cockpit (16), Liverpool Barfly @ Masque (18), Edinburgh Queen's Hall (19)

MULL HISTORICAL SOCIETY
Newcastle University Of Northumbria (March 26), Birmingham Academy 2 (27), Sheffield Leadmill (29), Liverpool Stanley Theatre (30), Bristol Fleece & Firkin (31), Brighton Concorde 2 (April 1), London Shepherds Bush Empire (3), Manchester University (4), Glasgow Barrowlands (5), Belfast Limelight (7), Dublin Temple Bar Music Centre (8)

THE MUSIC
Blackpool Empress Ballroom (May 2), Bridlington Spa Theatre (3), Dublin Ambassador Theatre (4)

PLACEBO
Cambridge Corn Exchange (April 1), Norwich UEA (2), Sheffield Octagon (3), Leeds University (5), Newcastle University Of Northumbria (6), Glasgow Barrowlands (7), Dundee Caird Hall (9), Liverpool University, Mountford Hall (10), Manchester Academy (11), Nottingham Rock City (13), Birmingham Academy (14), Bristol Colston Hall (15), Cardiff University (17), Torquay Riviera Centre (18), Southampton Guildhall (19), Folkestone Leas Cliff Hall (21), London Brixton Academy (22)

THE POLYPHONIC SPREE
Manchester Academy (June 30), Birmingham Academy (July 1), Nottingham Rock City (2), Cambridge Corn Exchange (3), London Brixton Academy (4)

PRIMAL SCREAM
Glasgow Garage (April 11)

QUEENS OF THE STONE AGE
Wolverhampton Civic Hall (June 17), Glasgow Barrowlands (18), Manchester Apollo (20), London Brixton Academy (22)

RADIO 4
Brighton Concorde 2 (April 13), Bristol Fleece & Firkin (14), Dublin Whelans (15), Liverpool Stanley Theatre (16), Edinburgh Venue (17), Glasgow King Tut's Wah Wah Hut (18), Nottingham Rescue Rooms (19), Cardiff Barfly (21), London WC2 Mean Fiddler (22)

THE RAPTURE
Oxford Zodiac (April 2), Manchester Night And Day Café (3), Nottingham Rescue Rooms (4), Leeds Cockpit (5), Glasgow Sub Club (6), Liverpool Stanley Theatre (8), Norwich Arts Centre (9), London King's Cross Scala (10), Bristol Fleece & Firkin (13), Portsmouth Wedgewood Rooms (14)

THE RAVEONETTES
Birmingham Academy 2 (May 5), Leeds Cockpit (7), Manchester University, Hop And Grape (8), Glasgow King Tut's Wah Wah Hut (9), Newcastle University (10), Portsmouth Wedgewood Rooms (11), London WC1 ULU (13)

RED HOT CHILI PEPPERS/THE MARS VOLTA
Manchester Evening News Arena (March 12), Glasgow Green (August 24)

REM
Glastonbury Festival (June 27), Manchester Old Trafford Cricket Ground, Move Festival (July 13), Dublin Marley Park (16 & 17)

THE ROLLING STONES
London Twickenham Stadium with Starsailor (August 23 & 24), London WC2 Astoria (27), London Wembley Arena (29)

SUGABABES
Manchester Academy (March 26), Liverpool Royal Court (27), Glasgow Academy (28), York Barbican Centre (29), Cambridge Corn Exchange (31), Southampton Guildhall (April 1), Bristol Academy (2), Nottingham Royal Centre (4), London Shepherds Bush Empire (5 & 6)

T IN THE PARK FESTIVAL
Balado, Kinross (July 12 & 13). Headline acts are REM (12) and Coldplay (13)

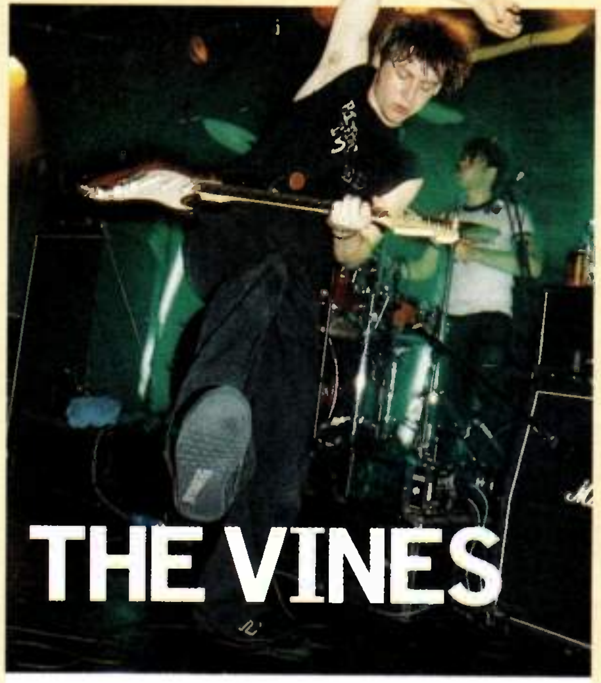
TEENAGE CANCER TRUST CONCERTS
London South Kensington Royal Albert Hall. Acts include Coldplay (March 24), Richard Ashcroft (26), Doves (27), Supergrass/Ash (28)

THE THRILLS
London WC1 ULU (March 12), Nottingham Rescue Rooms (15), Bristol Station (16), Portsmouth Wedgewood Rooms (17)

TURIN BRAKES
Cambridge Corn Exchange (March 12), Folkestone Leas Cliff Hall (14), Portsmouth Pyramids Centre (15), Bristol Academy (16), Exeter University, Lemon Grove (17), Oxford Brookes University (19), London Brixton Academy (20 & 21)

V2003 FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17). Acts include Coldplay/Red Hot Chili Peppers/Queens Of The Stone Age/PJ Harvey

THE WHITE STRIPES
Wolverhampton Civic Hall (April 7), Manchester Apollo (8), Glasgow Academy (10), London Brixton Academy (11 & 12)



THE VINES

The Vines have announced the rescheduled date for their *NME* Awards Show along with a full UK tour. The original shows were due to take place in February, but the strain of being on the road for a year had taken its toll on Craig Nicholls. Stories of his increasing waywardness and implosions within the band were rife. However, on a video sent to the *NME* Carling Awards to accept the Best Single Award for 'Get Free', Craig and the band looked relaxed and happy in the Australian sunshine. After the British dates, work gets underway on their second album with 'Highly Evolved' producer Bob Schnapf. Expect new songs and explosive performances at the London WC2 Astoria rescheduled *NME* Awards Show (April 23), Norwich UEA (25), Wolverhampton Civic Hall (27), Newcastle University Of Northumbria (29), Manchester Apollo (30) and London Brixton Academy (May 1).

NME TICKETLINE 0870 1 663 663

PHOTOGRAPHY: DAVID TITLOW/SEBASTIAN ARTZ/ANDY WILLSHER

THE WORKS

TOP MUSIC TIPS FOR PLAYAZ AND PLAYERS

Edited by Robert Collins

PC WORLD

The Works' guide to computer recording

Computers in music? That's for shiny, sterile pop, or hands-in-the-air house anthems, right? None of the dirty, organic, analogue feel of true rock'n'roll.

Well, not really. Most records these days involve computers at some level and the result can be as clean or dirty as you want. From garage rock to touchy-feely acoustic, computers are at the heart of virtually every studio. Computers do what you tell them, you see. So if you want to zoom in and refine the waveforms of individual notes, you can do that. And if you just want to set up your amps and mics and bash it out live with the computer acting as a digital multi-track recording device, you can do that too.

The good news is that today's computers – Macs or PCs – are so powerful that they can handle over 24 tracks of audio without any problems. In fact, any reasonably powerful machine from the last couple of years can probably handle 16 tracks of audio and Midi. With a speedy processor, lots of RAM (memory), a fat hard drive and a decent soundcard, you've automatically got a CD-quality recording studio on your desktop.

So what do you need to get started? In terms of software, world-class multi-track recording sequencers are available for both Mac and PC. £500 will buy you exactly the same software used in professional studios, but spending just £150 will get you some excellent programs that in terms of features and flexibility leave your old four-track for dust.

What you need depends on the music you plan to make. Some sequencers are audio only, some are Midi only, while the big names (Cubase, Logic, Sonar) handle both. Get your hands on as many demos as you can and see what suits you best.

Remember that some manufacturers look to tie you into using their hardware or software, restricting your future options, while others don't support certain popular standards, such as VST (Virtual Studio Technology) instruments. If you want to take advantage of such tools, check your chosen application supports the appropriate standard.

You'll also need something to convert your audio into a digital signal, such as an internal soundcard or external all-in-one USB or FireWire interface. Once you have that, plug your guitar/bass/keyboard/mics in as normal and hit record. There are dozens of suitable products available, so browse the market carefully before jumping in. Check you have the necessary drivers for your operating system and make full use of internet chat forums – you can always learn a lot about a product from both ecstatic and disgruntled users this way.

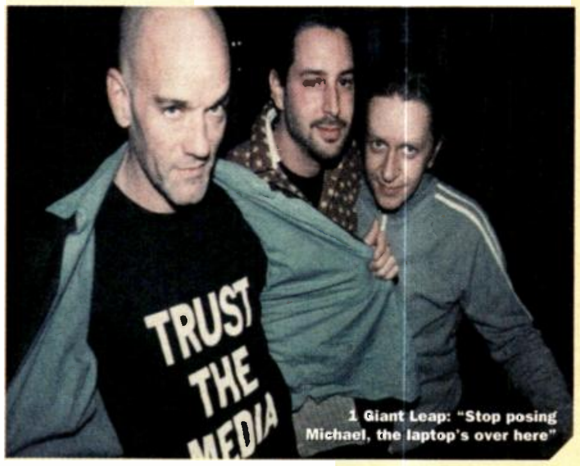
No matter how flexible computer-based music is, though, the old rules about making great recordings still apply. You'll need to know about compression, mic technique, creative use of FX and so on, while decent instruments, amps and microphones go a long way in creating a professional sound. Good songs won't hurt, either.

Recording on a computer is an immensely liberating experience and it offers endless creative options. If you religiously follow these simple steps – choose your set-up wisely, read the manual thoroughly, and remember to back up regularly – you won't go far wrong.

Jonathon Wilson

MY WAY

Duncan Bridgeman of the 1 Giant Leap project explains how he captured the sound of the globe with just a laptop



1 Giant Leap: "Stop posing Michael, the laptop's over here"

You travelled the world recording musicians on your laptop: is that really possible?
"Absolutely. The whole 1 Giant Leap project was mixed in my computer. And I didn't use Pro Tools or anything. I just used the Mac's built-in audio system and the FX plug-ins that Logic has. Once the audio was in, whether it'd be in Senegal or Bombay or anywhere, it never came out again until it was on the finished CD."

What was your set-up?
"I had a Mac G3 400MHz laptop at the time running Logic with a VX Pocket card. I also had a little Roland VM 3100 mixer for the mic amps with compressors."

So you don't need the latest, greatest and fastest kit?
"Absolutely not. Great albums have been made on four-track cassette machines and now albums are made on laptops without any extra hardware. The minijack on the back of my G3 is an incredible analogue-to-digital converter. I recorded Michael Stipe that way. Plug your mic straight into the laptop, up it comes on the fader and record as quickly as possible."

Are there any disadvantages?
"I don't think so. You can manipulate digital audio in so many amazing ways. The most important thing is to know your software and take the effort to read the manual. Whether you're on Logic or Cubase or Pro Tools, basically the most important thing is your idea. If you have a good idea, then everything else just fits into place."

Jonathon Wilson

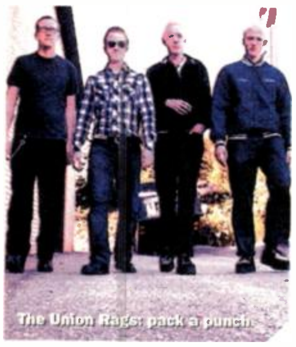
HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

THE UNION RAGS
Action Tonight

The Union Rags are all about tartan, tattoo imagery, chain wallets, leopardskin and skulls and crossbones. Can you tell what it is yet? That's right. Punch rock. Oi! Being from Sweden, they do it fairly well, and score points by keeping it simple and sticking to the formula. It's not clever, we don't need it, but no doubt some of the kids will want it. Fair enough.

***INFO:* theunionrags@hotmail.com**



The Union Rags: pack a punch

PHOTOGRAPHY: IPN

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***INFO:* 07763 063202**

THE LONG PAUSE
Da Home Recordings

The Long Pause consist of Ness, who found Mark and Mark who found Ness. They found each other and started messing about making music. Their plan is to play some gigs and release a single. A modest ambition, which may or may not come to fruition depending on whether there is a perceived market for saccharine female vocals whose lack of catchy melody is camouflaged by a bed of extremely conspicuous beats. Ness sings in French on the second track, accompanied by staccato guitar picking. It's mildly interesting, in a Cerys from Catatonia sings third-rate Portishead kind of style, I suppose. And scarily earnest. People who don't go to gigs might like to go and see them.

***INFO:* 07763 620844**

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BASS PLAYER WANTED new band. Central London. With songs image. Management. Need committed cool player, Zep/ Verve/ Sigur Ros. Call 07770 471931

BASS PLAYER WANTED for amazing pop-rock project. Name management. Flea/Vicious type star required. Age 21 max. E-mail photo. massive1@aol.com 01424 812945

BASS PLAYER AND drummer wanted U25 to collabrate with singer and guitarist.Influences Oasis, Verve, Smiths, Stoneroses. N.London Daniel 07984 744965

BASSIST AND DRUMMER wanted by singer songwriter with industry interest for rehearsals in Shepherds Bush. Influences Korn, Deftones. Call 07815 914195

BASSIST AND DRUMMER wanted rock band with manager no money but good prospects. Soundgarden, Audioslave....pro level please Gavin 020 7585 2705

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BASSIST REQUIRED UPRIGHT or slung for eccentric jazz combo. (Watford/ North London area) phone Paul:01296 630686

BASSIST REQUIRED FOR original rock/ indie band. Essex/ East London. Ready to gig. www.redeemer-music.co.uk Anthony 07812 796114

BASSIST WANTED. FORMER Peppermint Lounge guitarists need inventive bassist for new band. Gigs booked, central London, Tom 07796 350072

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DUO GTR-VOC/ BASSIST with demo. Based E10, looking for drummer + Lead guitarist to complete line-up. Infl: Beatles, Nirvana, Radiohead fabienpolair@hotmail.com

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MUSICIANS NEEDED FOR melodic gothy group with country influences call 0781 8000771 Herts, Cambs, Beds, North London

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SINGER SONGWITER RHYTHM guitarist seeks lead vocalist drummer bassist lead guitarist Oasis, Beatles, Pistols, rehearsals gigs S.London Call Adam 07810 261803

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MUSICIANS AVAILABLE

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SINGER/ SONGWRITER WITH own studio requires Musicians or band for melodic, groove, Rock, Dance Project, all styles considered. pkweeden@hotmail.com 07759 121907

SWEDISH ROCK N ROLL female singer seeks pop/rock band Patti Smith, Stones, Rickie Lee Jones. London based call Marta 0796 0041 324

BANDS AND GROUPS

BASS PLAYER WANTED for rock band with publishing/ management, dedication, and style a must, no time wasters 079511 70266 crispin vaughan@aol.com

INEXPERIENCED 29 YR old male vocalist with song writing ability seeks similar & musicians to form pop band, Suffolk. 07941 453780

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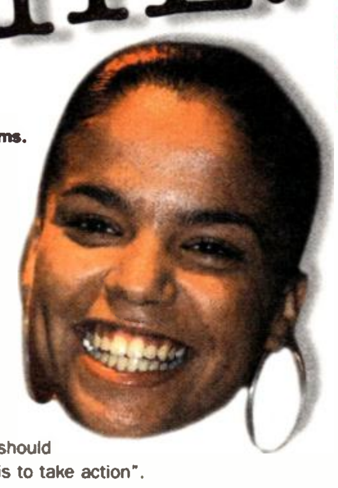
Thrills

The Dido LP in pop's record collection

Edited by David Stubbs. Contributor: Andy Dawson

She's no 'Miss' but a 'Hit' in our book, she's…

MS DYNAMITE!



T*hrills'* exclusive cut-out-and-keep guide to the starlet who says what she thinks, thinks what she says and says what she says – to the extreme!

1. Ms Dynamite was born in 1981. "I consider myself totally blessed to have been born," she says. "It sends a positive message and a big shout out to those not yet born that they can fulfil their dream too. I like to think of myself as a role model."

2. **When asked how her music was categorised, Ms Dynamite told us: "I consider that my music defies all categories. I don't want to attach a label to it because when you attach a label to it, you define it and when you define it you limit it and when you limit it you label it. So I would definitely say that it has no categories, that it's just music, music from the heart." When we asked an assistant at a Virgin Megastore the same question, he said: "Ms Dynamite? R&B/Soul section, second floor. No, mate, we don't have a Music From The Heart section."**

3. Ms Dynamite is urban.

4. **Ms Dynamite's main likes include positivity. "I believe positivity can be an incredibly positive force in the lives of young people today," she says. She also likes Pot Noodles. If elected prime minister, she would "help people to come together and take positive action" to wipe out all world problems. She'd also ensure that there were "more Pot Noodles".**

5. Ms Dynamite's main dislikes include negativity. "It's about time somebody stood up and told the truth – that negativity is a bad thing," she has remarked. This is why she's firmly against war in Iraq, "because by bombing someone you're sending out a completely negative message to them". Her message to politicians is "that they should do something – and that something is to take action".

6. **Ms Dynamite was proud to be the first urban female to win the Mercury Music Prize in 2002. She said: "I hope to go on and maintain my high standards and win this prize every year for the next ten years, so I can be an inspiration to new, up-and-coming artists like me so that they can win the prize too." When we asked a spokesperson for the Mercury Music Prize awards what he felt Ms Dynamite's chances were of winning the Mercury Prize in 2003, he said: "Oh no, she's had her turn. I daresay we'll be giving it to someone white this year."**

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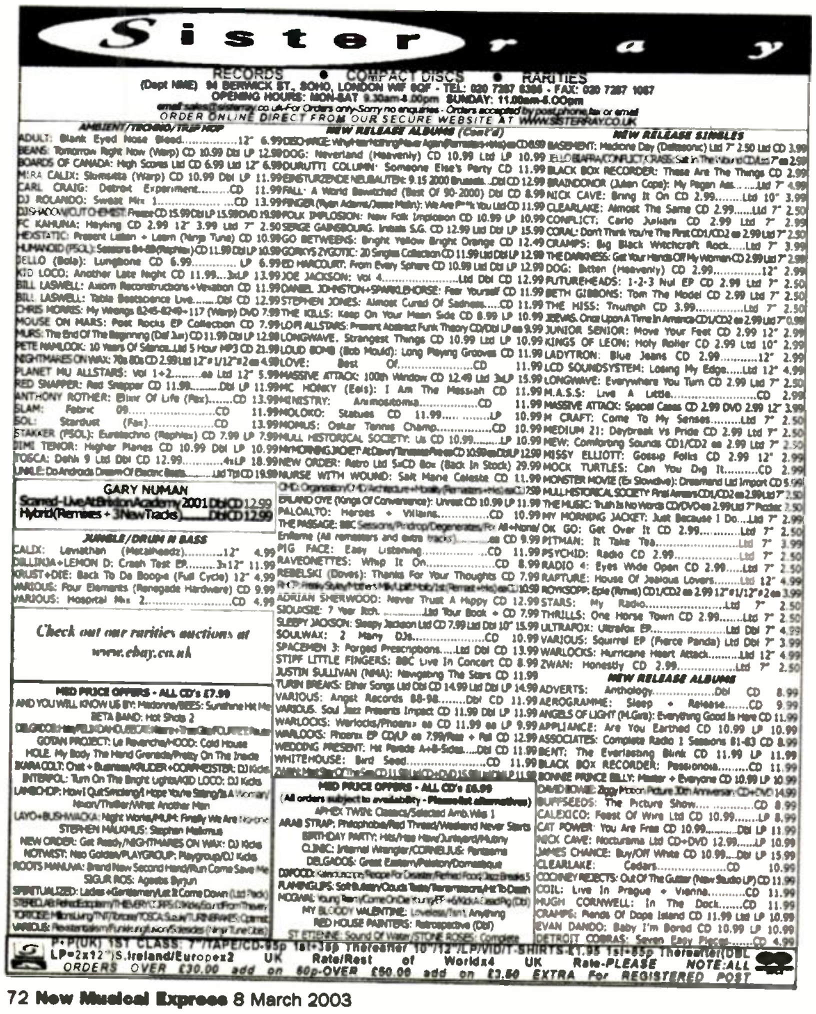
"Then he climbs into the saddle, and… when the clock strikes ten… oh god, there's pollution! Hotter than Pluto! Affirmative action! Shit, I need some kind of cloth. I think I gots me the good kinda rabies all in my undercrackers!"

PHOTOGRAPHY: ALL ACTION

SOUND & VISION



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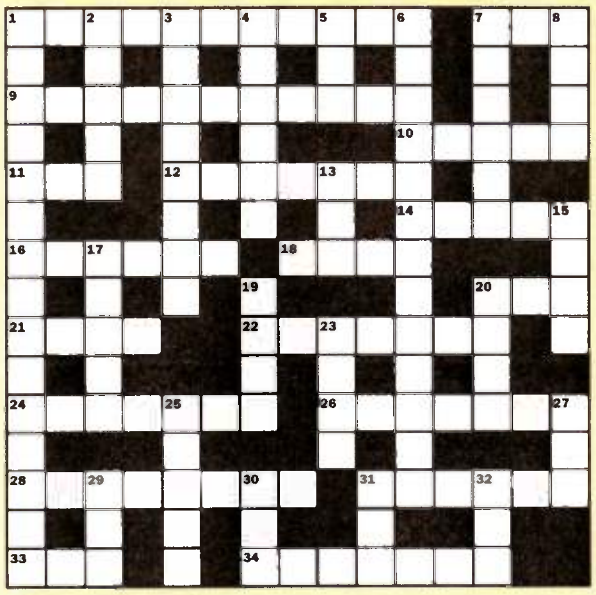

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CLUES ACROSS

1 Add a nightly turn for The Polyphonic Spree (5-3-3)
7+29D As Sum 41 put on a little weight in the face... (3-3)
9 ...Wayne Coyne's band are burning it all off (7-4)
10 She turns north with Everything But The Girl (5)
11+12A *"Met a girl, thought she was grand/Fell in love, found out first hand"*, 2002 (3-5-2)
14 Single from Deus that should grow along with 10 across (5)
16+28A One of The Seahorses gives permission for an interview (3-3-4-2-2)
18 Brothers William and Jim of The Jesus And Mary Chain (4)
20 (See 6 down)
21 Peel is moved by this Röyksopp number (4)
22 (See 5 down)
24 US soul disco trio whose hits included 'Native New Yorker' (7)
26 James ______, bass player with James (7)
28 (See 16 across)
31 With a terrible act I'm including nothing from Blondie (6)
33 As Keith Emerson, Greg Lake and Carl Palmer were best known (3)
34 (See 1 down)

CLUES DOWN

1+34A+7D Some well-known wealthy types display their habits to Good Charlotte (10-2-3-4-3-6)
2 What Supergrass had on a single, Jeff Buckley had on an entire album (5)
3 Hate hits turned out by acclaimed band of 20 years ago on Rough Trade label (4-4)
4 'Boogie ______' by Heatwave or 'Hollywood ______' by Bob Seger (6)
5+22A Yo! Video Lou edited is of The Ronettes' last hit (2-1-4-3)
6+20A+15D Classic Beatles song ought to have lasted longer for Feeder (9-4-3-4)
7 (See 1 down)
8 *"There's nothing where he used to lie, the conversation has run dry"*, 1997 (4)
13 Elvis Costello making a start on 11 across (3)
15 (See 6 down)
17 But Leyton can take in part of Portishead! (5)
19 Instruction on a Moby CD (4)
20 Feeder's change of direction (4)
23 Gave a different name for Suicide (4)
25 It's a devil to find this Orbital single (5)
27 Key changes that take in the 'Black Book' group (3)
29 (See 7 across)
30 More is less from Blur (3)
31 Their first album was brought to us on a 'Trailer' (3)
32 Their hits in the '70s included 'Tiger Feet' and 'The Cat Crept In' (3)

ANSWERS FROM FEBRUARY 15 ISSUE

Across: 1 Hidden Agenda, 8+22A Raging Speedhorn, 9+20D New Found Glory, 10 Out Of Africa, 12 Air, 15 Idle, 16 Natural One, 17+30A Young Livers, 19 Rain Dogs, 24 Moog, 19 IOIO, 26 Rapture, 28 Ieya, 31 Pilots, 32+6D Tori Amos. **Down:** 1+4D Harmonic Generator, 2 Digital Love, 3 Nag Nag Nag, 5+7D New Order, 11 Carrie, 13 Ian, 14 Slid, 18 No Doubt, 21 Model, 22 Strip, 23 Nieve, 24 Moist, 27 PIL, 29 Ali.

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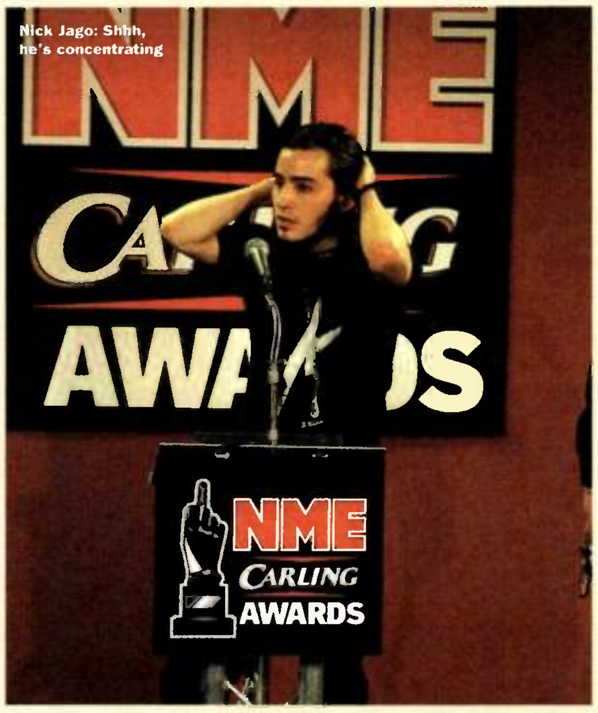
Edited by Pat Long

PHEW! ROCK'N'ROLL, EH?

I've never written to you before, but your treatment of BRMC's Nick Jago in the *NME* Awards issue (February 22) angered me so much that I felt the need to make my views known and leap to his defence. I really don't understand why you decided to make him the villain of the night the way you did. OK, he had too much to drink, acted silly on the stage, got into a couple of scraps and did some daft things. So what? If, for example, Oasis had behaved that way you'd have referred to it as being "rock'n'roll" and praised them for it. It's now become clear to me that it's one rule for whoever you deem to be your 'gods' and another for everyone else. Drop the pathetic double standards and go mess with somebody else's head. Your treatment of Nick's behaviour was sensationalist rubbish. Let's just hope that he doesn't feel the need to apologise for the way he acted.
Maisy Blair, via email

Hey, the man got nothing more than he deserved: Jago turned up zonked on drugs, tried to outwit compère Bill Bailey (a man with no little experience in putting down hecklers) and then SPILT CIDER ON *NME*'S SUEDE SHOES. The swine. Personally, I think he should be locked up. Oh, and your point about Oasis is neither here nor there. For a start, Oasis are not our 'gods'. Our gods are sex, drugs, rock, roll and Rabat Athirat Yam, The Great Canaanite Mother Of All – PL



Nick Jago: Shhh, he's concentrating

BRITS SPLEEN-VENTING JOLLIES

Last week I witnessed the biggest shambles of my entire life: the Brit Awards. So highly publicised, so commercial. So commercial, in fact, that it is obviously impossible for them to give an award to an artist who couldn't host an after-school special about the dangers of drugs. It was like one big 'Now That's What I Call Music' CD. How come bands like The Datsuns, The Polyphonic Spree and The Libertines weren't invited? Groups like these are the ones who are attempting to push music forward. The pop artists who won have not done anything for music, except be an embarrassment. The Brit Awards have become a giant advertising opportunity. They should take notes from the *NME* Awards, where the winners and nominees all deserve their place on the podium.
Chris, via email

So… Ms Dynamite's tokenistic Brit? Coldplay out of their depth being political? Tom Jones getting the lifetime achievement award? *Pop Idol* acts manufactured by the very same judging panel winning? Back to business for the Brits then – bland and *Newsround*-friendly. The dictionary definition of self-congratulatory, it feels like 1989 all over again.
Silvery Jim, London

Just to recap, then: the *NME* Awards were a beezer knees-up, marked by bacchanalian excess, bonkers behaviour, political grandstanding and excellent music. The Brits, meanwhile, weren't. But who cares? The Brits have never been anything other than an excuse for a bunch of desiccated old music biz husks to pat each other on the back. We know that we're right, so let's leave it at that and walk about with smug grins on our faces. Oh, and did you see Tom Jones at the Brits? When someone's skin is bright orange that's a bad thing, right? – PL

DAMON HAULED UP ON "FANNYING AROUND" CHARGE

So Blur's new album is going to be their "difficult" one (*News*, March 1), is it? And there was I thinking that '13' and 'Blur' were half-written enough. When is Damon going to stop fannying around in west London with his ganj-smoking chums and muscle down to writing some tunes again? Back in the day (as Damo might say), he used to be capable of producing at least three or four killer singles per album. Even 'The Great Escape' had 'Stereotypes' and 'The Universal' (we'll gloss over 'Country House', though it had a smart guitar break). These days (if 'Don't Bomb When You Are The Bomb' and much of his output in Gorillaz is anything to go by) he seems to want to be Notting Hill's one-man acid jazz appreciation society. Damon: The Kinks = good, Galliano = bad. It's that simple. Stop skinning up and WRITE SOME TUNES.
Tracey Jacks, via email

At a time when the charts are swamped with say-nothing *Pop Idol* puppets and blindly retro Detroit garage groups, the Blur album is a breath of fresh air. It's a shame they've lost Graham, but I managed to download a copy of 'Think Tank' off the net and it's brilliant. Daring, inventive and with some corking tunes on it, it's the sound of a band overcoming their line-up problems to reach their creative peak. While other bands are content to look back, Blur are constantly reinventing themselves.
Malcolm, via email

Are we talking about the same record, Malcolm? The one with the free jazz interludes and a noise like a broken bicycle pump running all the way through? You big weirdo – PL

COURT IN THE ACT

I was saddened to read in your pages of the cruel way Courtney Love was treated by a certain glossy music mag. How dare they betray her trust by printing private pictures of her running down the road in the buff on Christmas Eve?

How heartwarming, then, that *NME* should restore her battered dignity by printing photos of her in her underwear (*News*, February 22). At least someone's prepared to keep putting her on the cover, telling us about her new album (can't wait) and the air-rage incident that she was completely innocent of. Well done *NME*!
Colonel C Knight, via email

While the mean-spirited may snipe at Ms Love's recent, er, dignity holiday, we at *NME* were just thrilled at being able to spend time in her company. Frankly, we're looking forward to next time she's in town. London's a lot more boring when she's not around – PL

HE WAS A PUNK/ SHE DID BALLET

'Sk8ter Boi' and 'Complicated' are great pop tunes, but I bought the Avril Lavigne album and was disappointed to find that the rest of the record is sub-Alanis AOR slop. She should enlist the help of some unshaven, dirty old man to write a batch of string-drenched weird-pop classics for her. Like Lee Hazlewood and Nancy Sinatra's 'Some Velvet Morning' or anything Serge Gainsbourg wrote for Brigitte Bardot. Jarvis Cocker seems to have time on his hands at the moment. She'd sell no records, obviously, but in 20 years she'd be a cult heroine and people'd part with loads of cash for her records. Especially if she became addicted to serious drugs. C'mon Avril, you owe it to your fans!
The Monkeymoleman, via email

Jarvis? Is that you? – PL

THE BEST OF TIMES, THE WORST OF TIMES

Hahahahaha! I've just seen that picture of the Good Time Women in *NME* (*News*, February 22)… hahahahaha! They look like they should be in one of those *Confessions Of A Pop Performer*-type '70s blue films that Channel Five show. Lads, lads, *lads*, the 'Prehensile Rod Stewart Roadie' is soooo not a good look. Still, I can't wait until they get signed for millions of dollars, just so I know for sure that some trend-chasing A&R parasite will be living in a van in a lay-by when everyone gets tired of below-par retro-rock and they sell about eight records! Hahahahahhahahahaha!
Saskia, via email

NME.COMMENTS

What the talk is about on the world's best website

Picked up Television's 'Marquee Moon' last week finally after hearing the title track last year and loving it muchly. For the uninitiated it's a kind of melancholy new wave/rock'n'roll record from 1977 with spindly, spidery twin guitars and some nifty time sig changes/song arrangements. Apparently The Strokes stole everything from this record. Um, not really – the first tune 'See No Evil' has some Albert/Nick-ish riffing in it but that's about it guv. Television's drummer does look like he could be a Stroke dad though. Best songs are the ten-minute title tune, the edgy 'Elevation', the dramatic 'Torn Curtain'… Ah fuck it – the whole thing's great.
Does anyone else here tonight own and enjoy this fine record of which I speak?
Rodthecod

I had really high expectations when I got it, but it's a bit dull really. Ah well. People who say that The Strokes rip them off clearly either haven't heard Television or haven't heard The Strokes though.
Gunnels

I agree. I found the record a bit dull. All the comparisons to The Strokes had me expecting a lot more energy.
Plasticono

The Strokes are shite though. Thought you were a music cognoscenti?
Big Jet Plane

PICTURE THIS

PAUL, LEEDS
"This is me and my friend Sophie with Pete from BRMC taken after a gig over Xmas. He didn't say much, just touched my arse."

PAUL, DUBLIN
"I met Liam in Dublin – even though he looks really bored in this photo, he was the coolest man on Earth!"

JOHN, ABERDEEN
"This is me and Roddy Woomble from Idlewild. We talked about nuclear fission, a subject he's surprisingly well-informed on!"

CLAIRE, WIDNES
"This is me and my friend Gillian with Daniel and Paul from Interpol, backstage at the Manchester Academy."

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(Can we fact-check this? – Ed)

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